THE COMIC STRIP FACTORY

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Whew.

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Foundation Publishing
presents
Flying Pixel graphics
in a
Pacific BitWorks program

Comic Strip Factory

Program.....David Durkee
Character Graphics.....Trici Venola
Background Graphics.....Kurt Wahlner
Manual.....Andy Christie, Clint Hicks, David Durkee
Trici Venola, Kurt Wahlner

Thanks to our beta testers:

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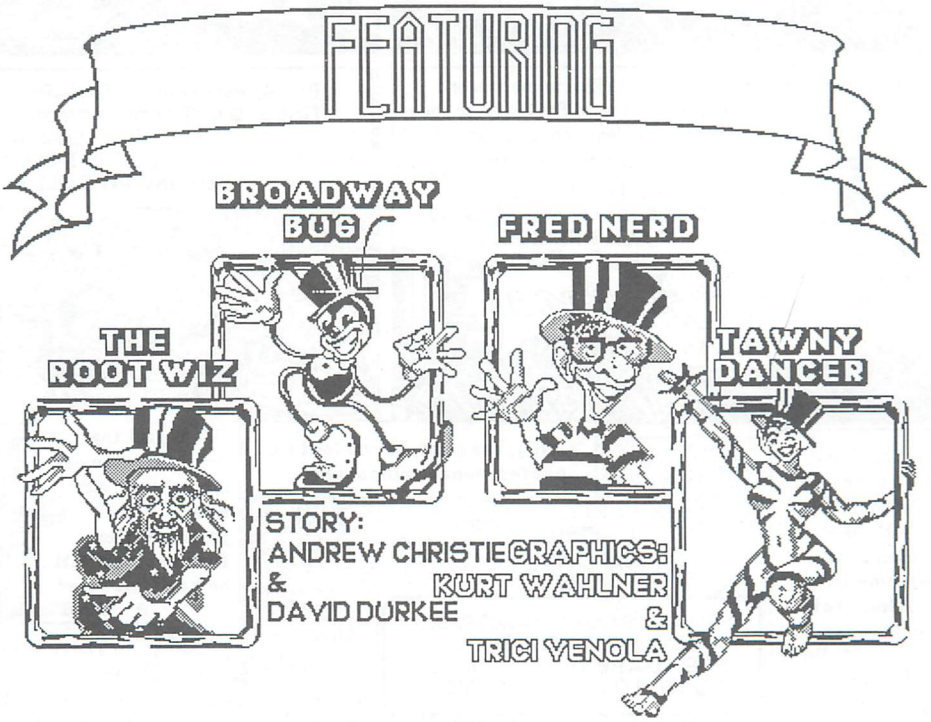
The creators would like to dedicate Comic Strip Factory to the visionary madmen who inspired us:

Stephen Wozniak & **Robert Crumb**

A COMIC STRIP FACTORY COMIX TRIP

FEATURING



STORY:
ANDREW CHRISTIE
&
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&
TRICI VENOLA

"Yeah, that was me. I wuz inna big time. They didn't get no bigger than me."

WATIN' ON DA **LEVEE**...WATIN' ON DA **LEVEE**...FO' DA **ROBERT E. LEE!**

KLEP, KLEP, KLEP, KLEP!

"I had it all...wealth...power...adulation o' millions...and remember, this was back when that was a lot."

SO KEEP ON **SMILIN'**...CUZ WHEN YOUR **SMILIN...**

KLEP, KLEP, KLEPPY-KLEP, KLEP!

"Yeah...that was **before**...when yer **ridin' high**, ya think yer **never** gonna fall... *then the little creeps turn on ya...*"

MAMMY...! WHERE YA **GOIN?!** DONTCHA KNOW ME? IT'S **ME!** YER LI'L BUGGY BABY BOY... *I COME **HOME TO YA...!***

sniff...choke...**sob**... how like **life**...honk..

"Yah start **slippin'**..."

IN *TOO* EACH *LIFE* SOME *RAIN MUST FALL*...BUT **TOO MUCH** IS *FALLING*...IN *MINE...*

Yawn...**hello?**...zzz snort **frk**...wuzzon **teevee?**

"...**theater managers** started talkin' to me in word balloons that had been **customized** with **Editbits** so they had them **little icicles** hangin' off 'em...oh, you can tell..."

FROM **NATCHEZ** TO **MOBILE**...FROM **MEMPHIS** TO **PALM SPRINGS...**

Booo!

FROM **DALLAS** TO...TO...UMM...

A **BOOKING?** I MAY, PERHAPS, FOR **OLD TIMES' SAKE** (and a small financial remuneration) BE ABLE TO ARRANGE **FIFTH BILLING** FOR YOU, BEHIND **POLLY** AND HER **PRANCING PIT BULLS...**

HEY **PAL**, I'M AN **ARTIST!**

How about that **Polly**, ladeez and gennemumm...and now, let's hear an **encouraging welcome** for a **sentimental former favorite** looking to hit the **comeback trail**...

Broadway Bug!

"Finally, one night, I kinda **lost** my **professional composure**..."

YER ALL **SCUM!** *VAMPIRES!* I HOPE YOU ALL **DIE!** COME ON UP HERE, I **DARE** YOU! YEAH, YOU **BUDDY!** I'M TALKIN' TO **YOU!**

Aw, **gidaddahere!!**

"We regret that your **abilities** no longer **suit our needs** at the **present time**. Your **resume** will be **kept on file!**
A. Nerd"

"Ya have to know when to **leave**...when the **magic** is gone...a seasoned performer kin sense it in a thousand different ways...subtle things... oh, you know, **believe me...**"

SO NOW HERE I AM, READY TO **RING DOWN** TH' **CURTAIN** ONNA **LAST SHOW...** AND THE **BUS** I'M TRYIN' TA **THROW MYSELF UNDER** IS **LATE!** I'LL WAIT ANOTHER TEN MINUTES...THEN I'M GONNA GET **DEPRESSED!**

FOR THE **LUVVA MIKE! DELSHANNON!** FORMER **LOVE** O' MY **LIFE!** WHAT ARE YOU **DOIN' HERE?**

YES, **BROADWAY:** IT IS **I,** YOUR **LOST LOVE.** HERE TO **HAUNT** YOU WITH THE MEMORY OF YOUR **SHAMEFUL ABANDONMENT!**

HELP KEEP OUR CITY CLEAN!

AW, **HAVE** A **HEART,** BABE. THAT JUNGLE JUST **WASN'T MY SCENE.** AN' I **TOLDJA,** I WAS WITH A USO TROUPE; I WOULDA' BEEN **SHOT** FOR **DESERTION...**

THAT WHICH IS IN THE **PAST** IS THAT WHICH HAS **PREVIOUSLY OCCURRED,** MY INSECT. I AM HERE TO GIVE YOU A **CHANCE...**FOR A **FUTURE.**

FUTURE? WHATCHOO TALKIN' BOUT, BABE? I AIN'T **GOT** NO FUTURE. DIDN'T YA **READ** THE **FIRST PAGE? HEY,** WHERE YA **GOIN?!**

Huh?

WHOOP! HMM...WHUZZIS? **"CSF REMOTE CONTROL UNIT,** PROPERTY **A. WIZ."** HUMPH. WONDER WHAT THIS **DOES...**

"I CARELESSLY PRESSED THE BUTTON MARKED..."

"Free from Panel"

WHOAH! I'VE GONE OVER THE **BORDER!**

MAY I **SEE** YOUR **PASSPORT, PLEASE?**

BUT I DON'T KNOW WHERE I'M **GOING!**

ALLOW ME!

"He pushed '**Change Background**' on the remote control unit."

F222APP!!

...YOU'RE TRAVELING THROUGH ANOTHER DEMENTIA...
Panoram
Wide Sc
Portra
HEY, WEREN'T YOU THE THEATER MANAGER?
Blank
OK
THE ARTIST ONLY HAS ONE CHARACTER DISK FINISHED, GIMME A BREAK...
NOW BEGINS AN INCREDIBLE JOURNEY! PUSH "UNGROUP!"
I don' feel so good...
"A 'CHUNK-STYLE' MATTER TRANSPORTER?" I SAID, "HOW GOOD COULD THAT BE?" "WHO CARES?" HE SAID, "IT'S ON SALE." "WELL SURE IT IS," I SAID...
AH, YOU HAVE RETURNED WITH THAT WHICH CAN DELIVER TO ME MY HEART'S DESIRE, OR VICE VERSA.
YO, WIZ. GOTCHER ORDER--SIGNED, SEALED, DELIVERED!
REALLY? THIS WHACKY GIZMO?
THIS 'WHACKY GIZMO', EARTH-BUG, IS MY MOST POWERFUL TOOL OF CONJURATION. IT WAS TAKEN FROM ME IN AN EVIL NETHER-WORLD IN THE COURSE OF A GAME OF CHANCE.
HEY, THAT'S MY TICKET TO RIDE! GIMME...!
ZAP!
I THANK YOU FOR ITS SAFE RETURN!
NOW, THEN: GO, NERD-DEMON. YOU HAVE SUCCESSFULLY COMPLETED YOUR TASK. VANISH BACK INTO THE FOUL ETHER FROM WHICH I DID SUMMON YOU. FOUT, DEMON! BEGONE!
WOOO...
I BETTER NOT! I WAS JUST PASTED IN FROM A MACPAINT FILE AND MODIFIED. I CAN'T BE RELOADED!
Hmm. I kin move a finger...

umm...feet seem to be recovering...

REALLY? A **MACPAINT** FILE? **HA!** UNFORTUNATE **SLOB!** I WAS LOADED AS A **PARTS** FILE, ALLOWING **PERFECT EASE** OF **RELOADING!**

I'll just move this fellow out of the way...

HA! WHAT CARE **I** FOR YOUR **RELOADING EASE?** SAVED AS **MACPAINT,** I CAN BE BE **MODIFIED** AND THEN **DISTRIBUTED** THROUGH MAC **NETWORKS** IN FINAL FORM TO BE **VIEWED** BY **OTHERS** AND **THRILL FRIENDS!** CAN YOU DO **THAT!?**

I wonder what **happens** if the **spell wears off** while I'm **up here?**

OOOH, I **HATE** THAT! I HATE IT WHEN YOU **DO THAT!** WHEN YOU **THRILL FRIENDS...** ALWAYS WITH THE **THRILLING FRIENDS...**

oof!

YOU ALWAYS **THROW THAT UP** TO ME! LIKE YOU'RE BETTER THAN ME 'CUZ YOU GOT **FRIENDS!**

WHO'S PAYING THE **RENT** HERE, **HAH?**

AAARGH!

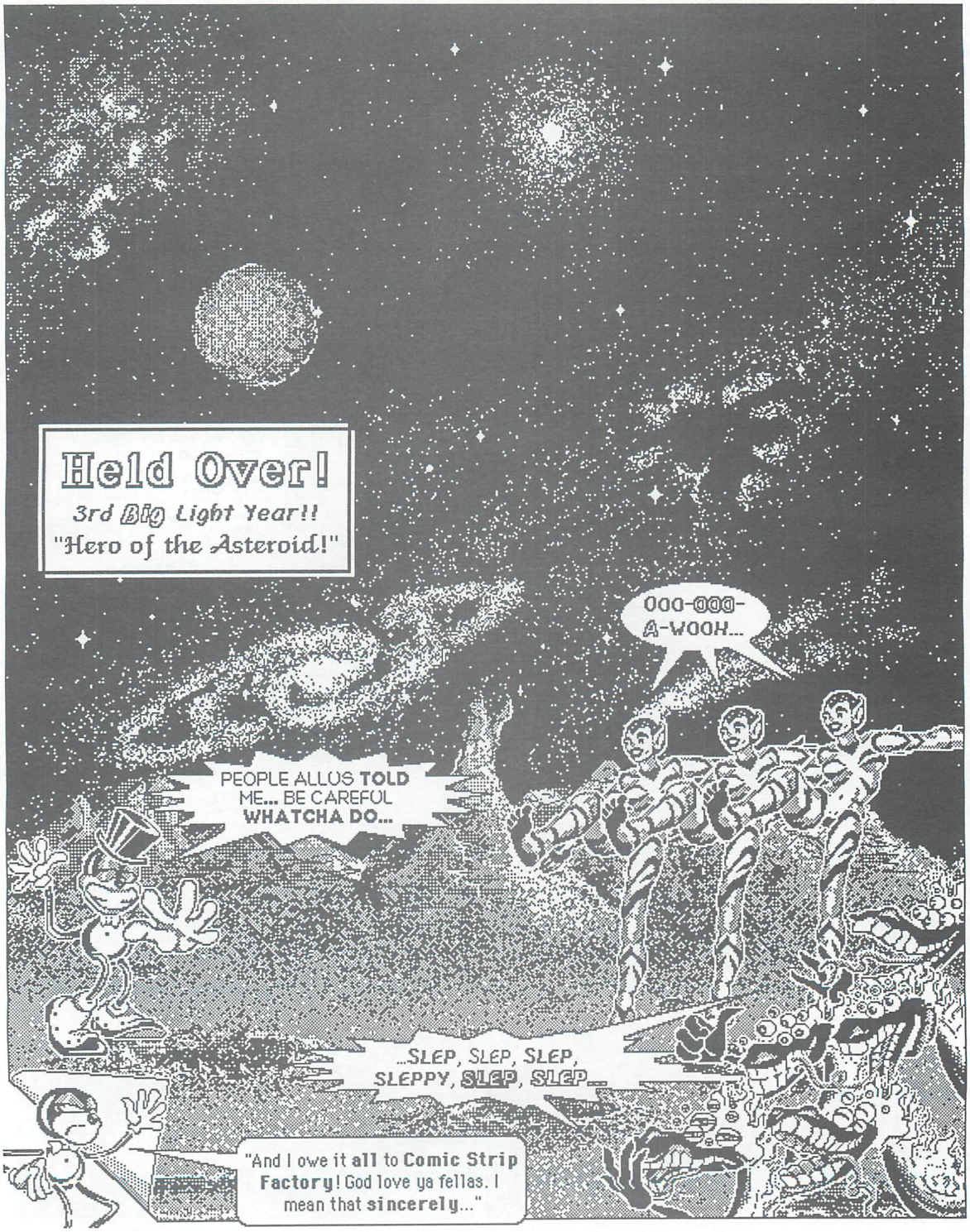
WHUMP!

WILL YOU *SHUT UP?*

LOOK, GUYS, I JUST NEED TO USE THAT THING **ONCE!** I WANNA GO SOMEPLACE WHERE I CAN BE **LOVED** AND **APPRECIATED** AGAIN...SOMEPLACE WHERE THEY APPRECIATE **REAL ENTERTAINMENT VALUE...** MY KIND OF ENTERTAINMENT!

OH? WELL, THAT'S **EASY ENOUGH.** WHY DIDN'T YOU **SAY SO?**

FFFZZZyyp!


Held Over!
3rd Big Light Year!!
"Hero of the Asteroid!"
OOO-OOO-A-WOOH...
PEOPLE ALLUS TOLD ME... BE CAREFUL WHATCHA DO...
...SLEP, SLEP, SLEP, SLEPPY, SLEP, SLEP...
"And I owe it all to Comic Strip Factory! God love ya fellas. I mean that sincerely..."

6

Comic Strip Factory Tutorial

We Know You're Not Going To Read This

And we understand. Already, you probably know what you've got here. You know what it means to suddenly have the camera, the crew, the sets, the props, and the actors all in place, awaiting your direction. You appreciate the potential of the graphic story medium. We know, then, that there's nothing to keep you from:

Trying To Do It All At Once

Yes: You're going to start writing before you've got a story, and torture the panels (those boxes where comics happen) into strange and unnatural shapes, and throw in characters without a thought as to what to do with them. Go ahead. We'll wait for you here. But before you go, we urge you to at least peruse this basic rhythm system to keep your errant doodling from bogging down and collapsing entirely right at the start, causing you to bellow "No fun! Dumb program!" and hurl the disk at the wall:

1. From the title page, select the **File** menu and select **New Comic Strip**.

2. Default past the page parameters by pressing Return or clicking **OK**.

3. From the **File** menu, **Open Parts**.

4. Select a Parts file that looks interesting.

5. Shift-click over several character body parts.

6. From the **Panel** menu, choose **Copy to Panel**.

7. Arrange parts in the panel in an aesthetically pleasing fashion. From the **Arrange** menu, use **Bring to Front** and **Send to Back** to place hats firmly on heads, canes in hands, one character behind another, and so on. If one part refuses to go in front of another part, try selecting the one in front (that you want in back), selecting **Restrict to Panel** from the **Arrange** menu, then sending it to the back or bringing the other to the front.

8. Repeat steps 5, 6, and 7 until the panel is completed to your satisfaction.

9. Choose **Add Text** from the **Objects** menu and mess around with words.

10. Choose **Background Pattern** from the **Panel** menu and mess around with patterns.

11. Choose **Install Background** from the **File** menu, select a file from the dialog that comes up, click **OK**, move the animated panel shape around in the background window, and choose **Copy to Panel** from the **Panel** menu.

12. Admit that this is going nowhere and stop messing around.

13. Instead of drifting off to *TV Guide*, read on.

Ready to Do It the Right Way?

Good. We'll start with a little background, though not the scenic variety. (Pages fly off the calendar as though caught in a gale, or a really big fan, and...)

In big-time comics, since time immemorial (the 1960s), the Act of Comic Creation has gone something like this: A Writer turns in an outline to a Penciller who draws a layout of panels and rough art and gives it back to a Writer who scripts dialog and captions and gives it to an Inker who finishes the art then gives it to a Letterer who puts all the words where they belong.

You are now all those people.

We realize that comics professionals will embrace this concept as happily as studio musicians embraced synthesizers and manual laborers welcomed automation. This is the price of progress. But that's enough creative karma to handle without the added burden of not knowing what you're doing, as we suspect you've discovered from your messing around.

So. To commit an act of serious comics creation, the first thing to do is establish a:

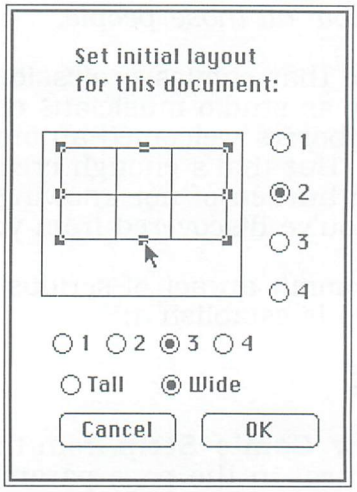
Layout

Select **New Comic Strip** from the **File** menu. Click **OK** (or press Return) in the page parameters dialog, then select **Show Page** from the **Edit** menu.

You're now looking at the standard eight-panel page layout, foundation of the modern comic book. (Remove the bottom four panels, and you are looking at a standard four-panel comic strip layout, foundation of the foundation. Remove all panels but one and you'll have a one-panel editorial cartoon layout, first developed hundreds of years ago, completing the foundation trilogy. Sorry.)

The panels are your camera. They're how you shoot and edit. Adjust the panels to the rhythms of your story—larger panels for panoramic scenes or panels with lots of exposition and dialog; thinner, narrow panels to pick up the pace, like quick jump-cuts in film. Jagged panels poke into each other, locked in eternal struggle, symbolizing chaos, opposing opposites, modern cultural anomie, '57 Cadillacs...you get the picture.

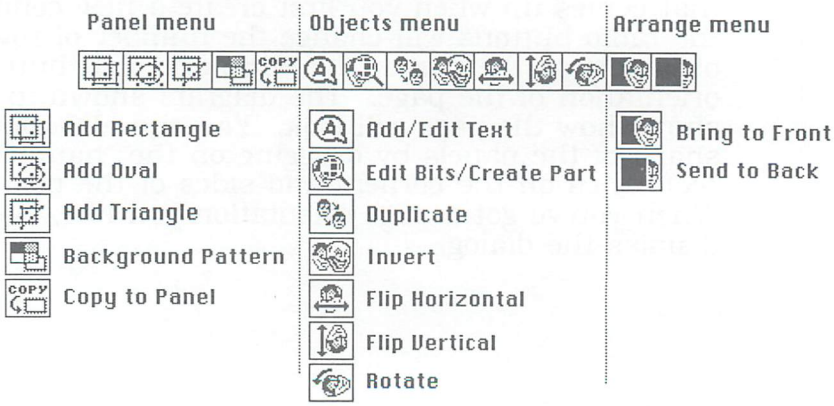
It's possible to modify the overall panel layout in the dialog box that comes up when you first create a new comic. Clicking in the radio buttons will change the number of rows and columns of panels on the page. The **Wide** and **Tall** buttons control the orientation of the page. The diagram shown in the dialog shows how the page will look. You can also modify the overall shape of the panels by dragging on the "handles"—the black rectangles on the corners and sides of the page rectangle. When you've got a page orientation you like, click **OK** to dismiss the dialog.



For more extensive panel modification, use the commands **Add Rectangle**, **Add Oval**, and **Add Triangle** in the **Panel** menu. Or click on one of the three leftmost icons on the icon bar, which correspond to **Add Rectangle**, **Add Oval**, and **Add Triangle**.

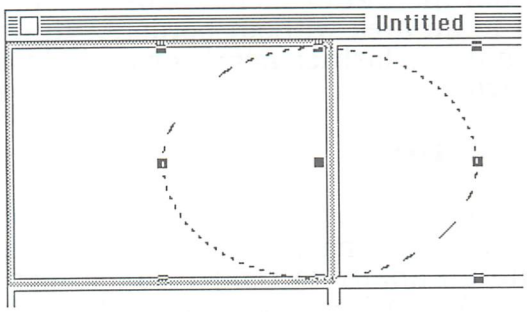
While we're on the subject of icons and menus: from now on, when we mention a command, we'll use its menu item name, and tell you which menu it's on. Some commands have both a menu item and an icon in the icon bar. For these, we'll show the icon in the margin next to the paragraph where the command is mentioned. Whenever you choose a menu item, it s corresponding icon (if there is one) will invert. This helps you learn which menu items are duplicated as icons.

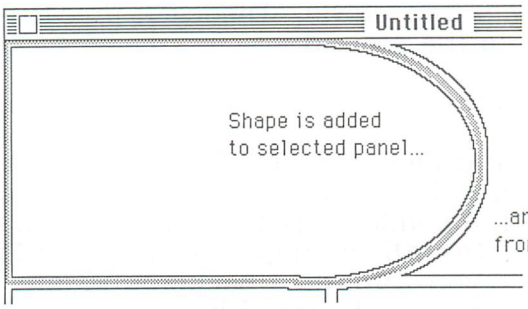
An important note: *The icon bar doesn't contain additional commands.* Every icon has a corresponding menu item. The icon bar exists only for your convenience; a quick way to issue commands with a single click.



Back to the program. The most important thing to remember in panel reshaping is that shapes are *added* to the current panel shape. When you add a shape, the added shape outside the current panel becomes part of the panel's new boundary. Adjacent panels are modified to fit the reshaped panel like pieces of a jigsaw puzzle.

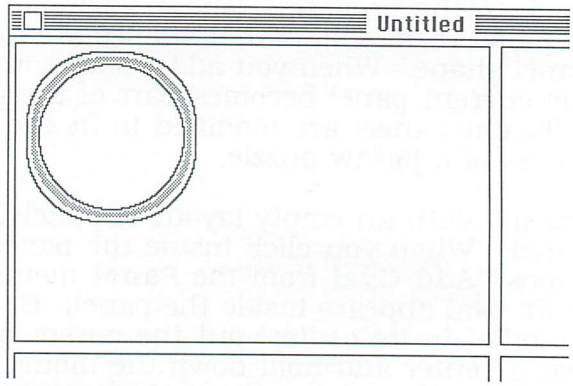
Try it. With an empty layout of panels, select the upper left panel. When you click inside the panel, it will highlight. Now choose **Add Oval** from the **Panel** menu. An animated outline of an oval appears inside the panel. Grab the outline by the "handle" in its center: put the cursor over the black box in the oval's center and hold down the mouse button. Now drag the handle halfway between the current panel and the next panel. Now click the **OK** button in the icon bar. See what happens?





It's possible to return a panel to its original shape by selecting each of the panels that border on it in turn, choosing **Add Rectangle**, then clicking **OK**. If you've made extensive changes to the panel, you may have to do the same thing to the panel itself, and you may also have to adjust the size of the rectangles you're adding.

If you hold down the Command key (the key to the left of the space bar with the cloverleaf symbol) while you click **OK**, the shape will be added to the layout as a separate panel. This allows you to do inset panels. With practice you can achieve many interesting panel effects.



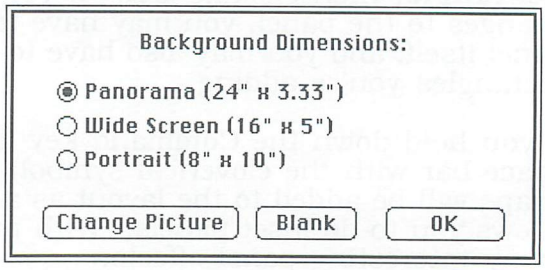
You can remove a panel by selecting it, then choosing **Remove Panel** from the **Panel** menu. This lets you to place characters and text in an area without borders. It also allows you to set up panels that are farther apart, or more loosely fitted, than the default layout.

Backgrounds

This is where many aspiring comics artists meet their doom—because a mastery of anatomy doesn't necessarily connotate an ability to render landscapes, architecture, and furniture. When the artist tries to fake it, it's obvious—like cheap sets in a movie. Disbelief, precariously suspended, crashes to the ground.

Backgrounds can make or break your strip.

Background files in Comic Strip Factory are a special treatment of MacPaint files. Only one background file can be used with a comic strip file. You can install a background by choosing **Install Background...** in the **File** menu. Select which file you want as a background (any MacPaint file will do, but we've provided special backgrounds). You'll next get a dialog box asking which type of background to install.

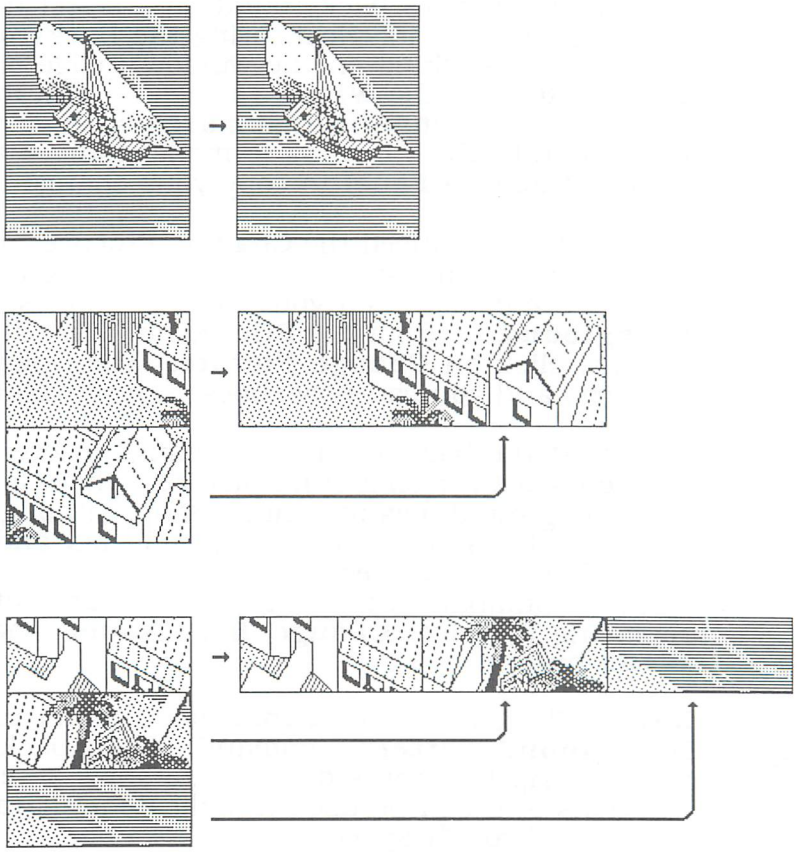


Here are the choices:

- Panorama backgrounds are formed by dividing the file into three horizontal strips, then matching the strips end to end.
- Wide Screen backgrounds are similar, but are divided first into two strips representing the top and bottom halves of a standard MacPaint page.
- Portrait backgrounds are standard MacPaint files that haven't been altered.

The dialog box gives the dimensions for each type of background files.

Note: If you create a panel that's larger in either dimension than the background type you've chosen, you won't be able to put a background in that panel, but will be limited, instead, to background patterns.



We've included Panorama and Wide Screen files that have been specially drawn to fit the given background dimensions. A MacPaint file not specifically intended to be a Comic Strip Factory background would look strange in panorama or Wide Screen dimensions; it should instead be opened as a Portrait file.

When you're satisfied with your selection, click **OK**. The background window will open and come to the front. You'll notice a selection marquee in the shape of the currently selected panel. By holding the mouse button down while the cursor is inside this marque, you can drag the background around the picture. Or, you can simply click the mouse over the area you want enclosed; the marquee will jump to that point.

Now, selecting **Copy to Panel** in the **Panel** menu copies the background within the marquee to the current panel, and brings the comic window to the front.

To adjust a panel's background, first select the panel, by clicking inside of it. Next, bring the Background window to the front by clicking on the window's edge or by selecting **Background** in the **Windows** menu. The marquee will reappear, enclosing the area currently serving as the panel's background. Click or drag to make changes as necessary, then choose **Copy to Panel** to copy your change to the comic.

You may have noticed the **Change Picture** button in the Background Dimensions dialog box. This enables you to change the background you're using. Choose **Change Background...** from the **File** menu. The dialog box will appear; click on **Change Picture**. The Open dialog box appears, and you can now choose a new background file.

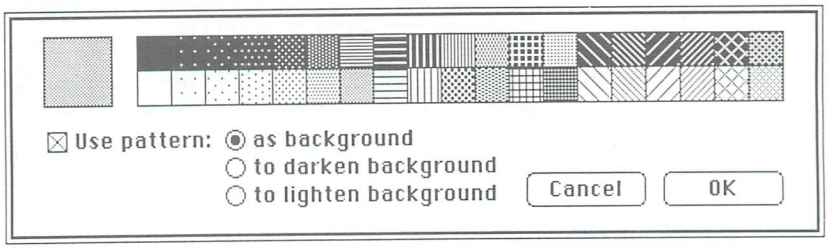
Note that the background will change in every panel where you've copied a background picture. There is no way to use two background files in a single strip, although you can, in MacPaint (or a compatible program), mix and match portions of our background files to create new background files. If you want to eliminate the background picture entirely, without replacing it, select **Change Background** and click on the **Blank** button.

Meanwhile, back at the **Panel** menu, don't underestimate the **Background Pattern** command. Each background file in Comic Strip Factory is designed to show a series of related locations and can be used to indicate a character's "physical progress through space."

Heavy, huh?

However, panel after panel of near-identical, slightly shifted realistic backgrounds are a no-no. This is something you never see in comics (*Doonesbury* excepted), not just because the weary artist doesn't feel like drawing the same background over and over, but because it's boring. While background patterns can be used to add shading to a background picture, they can also be used instead of actual backgrounds to break things up and provide visual drama. Backgrounds should be selected with the same care as your panel layout. Lightening or darkening with some patterns may cancel out similar patterns in the background picture.

Tip: For subtle background effects, darken your background picture with a light pattern, lighten it with a dark pattern.



The three radio buttons in the Background Pattern dialog allow you to choose between

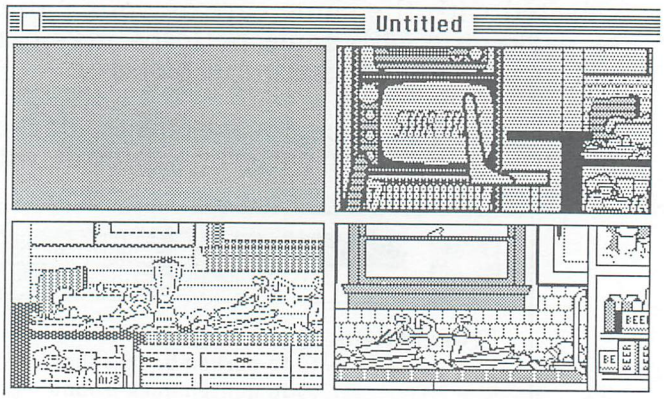
- using a pattern as a background,
- using a pattern to lighten the currently installed background, or
- using a pattern to darken the currently installed background.

Or, you can use the background picture without modification by unchecking the **Use Pattern** checkbox. The pattern menu works as it does in MacPaint: click on the desired pattern, and the pattern you select appears in the larger box to the left. Click **Cancel** to change your mind and **OK** to put the desired change into effect.

Select a panel in which you've copied a background picture, then select **Background Pattern**. With **Use pattern** checked, click in the seventh pattern on the bottom row. Notice that the large square on the left fills the pattern, indicating that it's selected. Make certain that the **as background** radio button is selected, and then click **OK**.

Now select or create another panel with a background picture in it. Select **Background Pattern** again, and click on the **to darken background** radio button. Do the same, with yet another panel, but selecting **to lighten background**. Select another panel, choose **Background Pattern** one last time, uncheck the box next to **Use Pattern**, and click **OK**. Compare your results in the different panels.

Experiment with this feature to see the many effects possible.



To eliminate a background (picture and pattern) from an individual panel, choose **Background Pattern...** from the **File** menu. From the Pattern dialog, choose the blank (white) pattern as the background; this eliminates the previous background.

Balloons, Captions, & Scripts

There are two ways to enter text for balloons and captions. Following the method outlined under **Ready to Do It the Right Way?**, you could prepare an entire script ahead of time in any word processor that saves text-only files. You can also use a text editor desk accessory like CE Software's "MockWrite" or SideKick's "NotePad+."

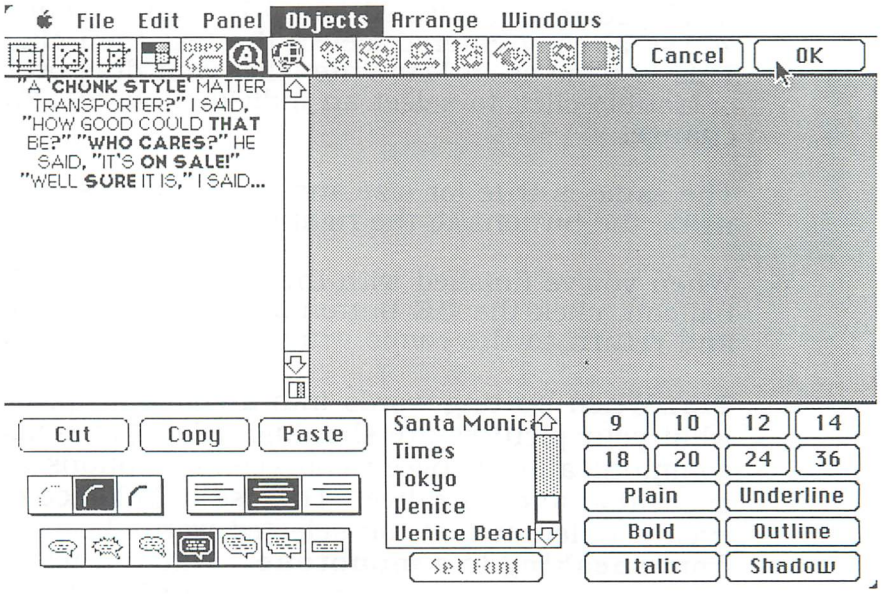
The **Open Text...** item in the **File** menu of Comic Strip Factory lets you a open text file to copy dialog between it and the balloon editor. You can also create a new script in Comic Strip Factory using the **New Text** item in the **File** menu. Or, you can enter and edit all text in the balloon editor itself.

There's an advantage to writing your scripts beforehand. You can then start on a page of empty panels, create all your dialog balloons, and place them roughly where you want them on the page. This way, you'll know whether the script needs padding

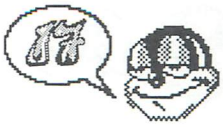
to fill out the page (or larger panels or a smaller page) or whether dialog needs to be cut to make room for pictures. If you're doing a multiple page comic book, you can make sure punch lines are strategically placed to keep readers turning pages. Comic Strip Factory doesn't force you to work this way, but you may find that work proceeds faster if you first "lay down the dialog," then add, remove, and reshape balloons to fit the pace of the action, then put the characters in place.

But dialog balloons are more than just letters, spaces, and punctuation. The format of each balloon, and the style changes in the balloon, are important to the look of the comic strip. To establish these elements, you have to take your text from the simple lines-and-paragraphs environment of the text window into the balloon editor.

For a guided tour of the balloon editor, Choose **Add Text...** from the **Parts** menu. You'll see the balloon editor take over the screen and activate the icon bar's **OK** and **Cancel** buttons. On the left of the screen under the icon bar is the text entry area, with a cursor, scroll bar, and a size box (under the scroll bar). The size box makes the text area narrower or wider. Drag the size box as you would the size box of any standard window.



Below the text area are three buttons: **Cut**, **Copy**, and **Paste**. These behave just like Cut, Copy, and Paste commands in the Edit menu of most Macintosh word processors and text editors.



Immediately beneath and to the left of the Edit buttons are three icons that control the thickness of balloon lines. The far left icon makes the balloon outline invisible. The center icon gives the balloon a one-pixel wide outline; the far right icon makes the balloon outline two pixels wide.

To the right of the "line" icons are three icons to control text justification. The right icon sets "flush-left": text that's flush on the left margin, but varied on the right margin, like a page typed on a typewriter. The manual you're reading is set ragged-right. The center icon sets centered text—the default setting. The left icon sets text "flush-right"; the opposite of flush left.

Underneath these icons, at the bottom left, are a row of icons to select the balloon type. The balloon types range from bumpy "thought" balloons to a plain rectangle, useful for captions and exposition. Any balloon type can be given a "pointer" but we're getting ahead of ourselves. Click any of balloon icons to select a balloon type.

To the right of the balloon icons is a Fonts menu and a group of buttons to control text size and style. Select a font by clicking its name (use the scroll bar if necessary), then clicking the **Set Font** button. Text entered after clicking **Set Font** will be displayed in the selected font. To change some or all the text you've already entered, select the text then change the font. This is done as in MacWrite: click and drag over a range of text or double-click to select an individual word. First select, then change.

The same is true for size and style changes, which are made using the buttons to the right of the Font menu.

When you've finished with the changes and additions for your balloon, click the **OK** button in the icon bar. Or click **Cancel** and return to the comic window without making changes.

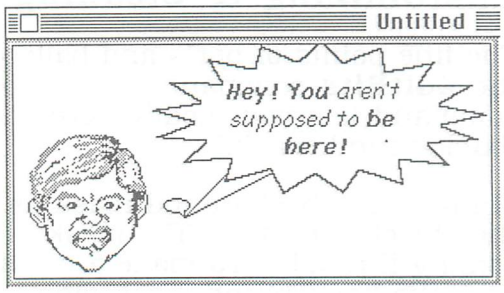
Tip: When putting words into a comic strip, don't describe what your pictures are showing. Dialog in comics is for communication between characters; captions are for exposition and narrative. The use of boldface or other style, or even a different font, on selected words keeps your characters from **speaking** in a **monotone**. Watch a television **newscast** and listen to the way the **anchorpeople** talk. That vocal **rise** and **fall** and emphasis on every seventh **word** is something they learn in **famous broadcaster's school** It keeps your **attention**. But don't overdo it.

Let's try it out. Start from scratch: back in the main program screen with just a comic window open. Choose **New Text** from the **File** menu. Type "This is a test." Now select the text and choose **Copy to Panel** from the **Panel** menu. The balloon editor window appears with "This is a test." centered on the top line of the text area. Select the entire sentence, click the **Copy** button, then click **Paste** three times.

Experiment with the size box in the lower right corner of the text area. Grab it and move it back and forth; notice the effect on text in the window. Try out the flush right and flush left icons, immediately under the **Paste** button.

Now double-click on the third "test" to select it; it will be displayed inverted. Next click Chicago in the scrolling Font menu at the screen's bottom and click the **Set Font** button. Select the last "is" in the text and click the **Italics** button. Finally, move the cursor to the end of the text, set the font to Monaco, click the **9** button for nine-point type and type "end of test." Now select a balloon type, and make sure it has a visible outline. Click the **OK** button in the icon bar.

The balloon will appear in the current panel, with a selection marquee around it. To give a selected balloon a pointer, choose **Point Balloon** from the **Objects** menu. A special point-balloon icon will appear, along with an outline of the pointer. Notice that the balloon pointer always starts from the center of the balloon. Move the cursor around until the pointer "points" where you wish, then click the mouse button. (Note: you can Cancel **Point Balloon** without adding a pointer by clicking on the balloon or outside the window).



Additional pointers can be added by selecting the balloon and choosing **Point Balloon** again. You can remove all pointers or change a balloon entirely by selecting it, then choosing **Edit Text...** in the **Objects** menu. The balloon editor will appear again with the text and current settings in place. Change these as needed or desired. Or click **OK** without making any changes to eliminate all pointers. Easy, huh?

Point Balloon can only make straight pointers. If you want to have thought bubbles coming down from thought balloons, or if you want curvy or jagged pointers, a sampling of such is available in the parts file "Bubbles & Pointers." It's also very easy to make your own bubbles and pointers with MacPaint and import them using Part Maker or the Scrapbook.

Words & Characters

Even if you're an accomplished computer comics artist, Comic Strip Factory is invaluable as a framework tool, and for the ease of layout and lettering it provides.

But maybe you're not a accomplished computer comics artist, and bought Comic Strip Factory to give your literary instincts a better showcase than your artistic abilities, alone, provide. If so, you're limited to the Parts files available on these and subsequent disks to vent your urge to self-expression.

Fortunately, it's *not* limiting, because any MacPaint-based image can be used by Comic Strip Factory (see the "Part Maker" section for details). But this program presupposes that you have a tale worth the telling and the ability to tell it. We can't supply ability. And the telling is a matter of taste and inspiration. As you start putting the pictures in panels, they may suggest things to you that change your story. The characters may overwhelm the story and take everything somewhere else. You may decide you don't need words and can tell it in mime. There's just no way of knowing: This is New Stuff. Let it happen. Have fun. Be happy.

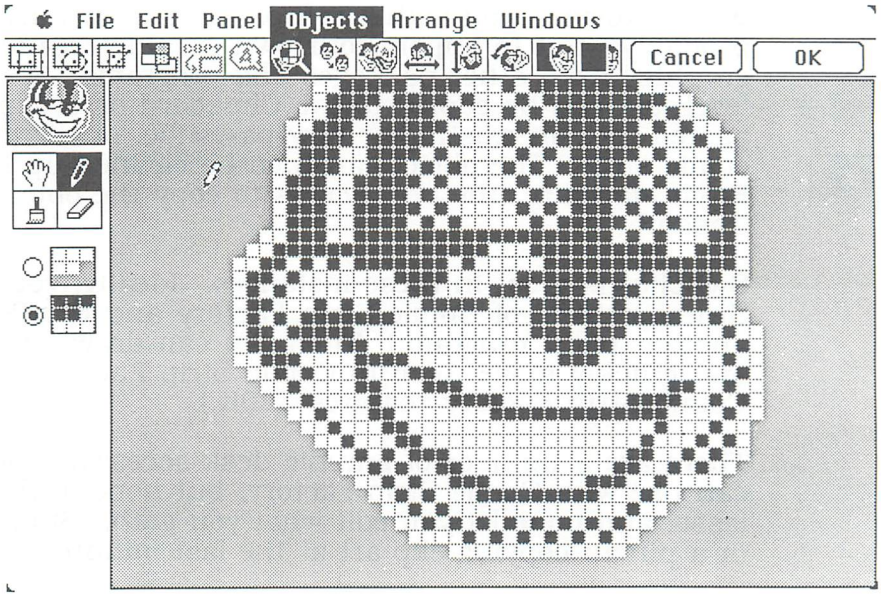
Customizing & Cleaning Up

The fine points of parts and balloons can be cleaned up using the **EditBits** command in the **Objects** menu. The **EditBits** command lets you modify both the comic object and object's "background mask."

Think of the background mask as a small sheet of paper where the object is drawn. The mask blocks anything behind it from coming through. To make a convincing doughnut, you'd make sure the background mask didn't cover the hole. That way, the background would show through the hole.

Here's how to do it. Select an object and choose **EditBits** from the **Objects** menu. On the window's left you'll see four MacPaint-style tools. These function as in MacPaint: the hand moves the image around, the pencil changes (draws or erases) single pixels, the paint brush paints a larger area, and the

eraser erases. Below these tools, though, are two additional selections. These determine which pixels can be edited. With the top button selected, you'll be editing the white background mask pixels. The bottom button lets you edit black pixels of an object. The gray area is the default; it represents the background.



Note that black pixels can only be drawn on the background mask. If you want to "add on" to a part or a balloon, you'll have to draw the mask area first. This needn't be precise, and you can erase unneeded mask bits after you've drawn the black bits. But be sure to leave a border around an object, about one pixel wide, so it stands out from the background. And it's good to erase some of the mask where a part touches another part—a border between a head and torso, for example.

There's a regular-size image of the object at the upper left to guide you as you work. The image will change to mimic your EditBit changes. Click **Cancel** to throw out changes you've made, or **OK** if everything's cool and you want the changes incorporated.

Note: **EditBits** can also be used to edit balloon pointers, and to give balloons nifty special effects like "icicles." You can edit only the outline of a regular balloon. To edit the black bits, choose **MergeBits** in the **Parts** menu. **MergeBits** converts a balloon into a part. The text inside the balloon can no longer be edited, however, nor can the balloon be changed further

except with **EditBits**. **MergeBits** gains you access to the black bits of **EditBits** at the expense of "freezing" your balloon text. Experiment to determine when to "merge" and when not to "merge."

Rolling Your Own Parts

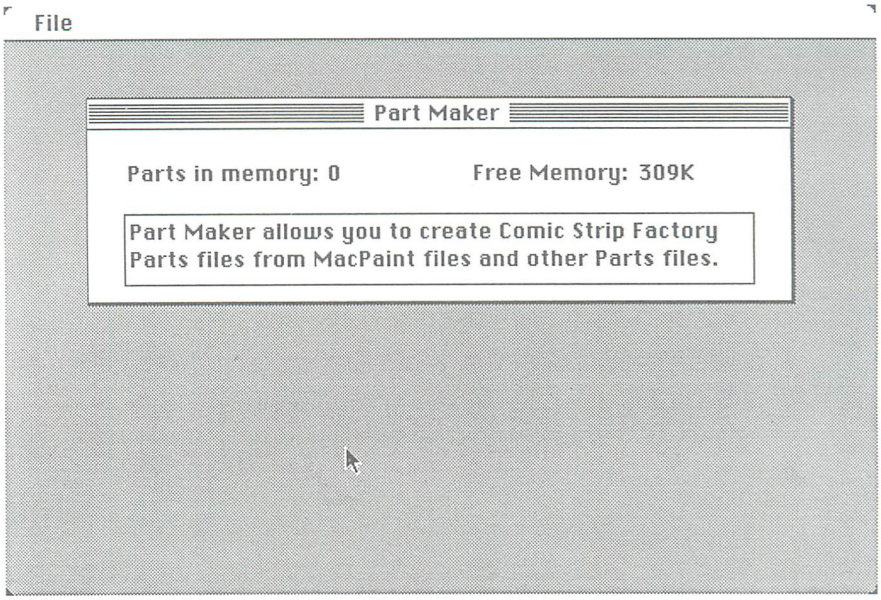
We've provided you with a raft of ready-drawn art, but you'll probably want to import your own graphic creations, or use graphics from other packages and programs. At the simplest level, art can be copied to the Clipboard or Scrapbook then pasted into an existing or new parts file, or directly into a comic strip. The object can then be cleaned up in **EditBits**. From MacPaint, the best way is to copy the object using the "lasso."

Switcher is great in these instances. Ideally, you can create a Switcher "set" of Comic Strip Factory and MacPaint (or another paint program.) Then you can draw objects as needed and quickly move them to Comic Strip Factory. (In Switcher, Comic Strip Factory requires 320K.)

There are a number of graphic desk-accessory tools that you can use with Comic Strip Factory, but none of these uses the lasso, and none let you edit what you grab. Still, they're useful in a pinch: copying clip-art at the last minute, for example.

We've also provided a utility program, Part Maker, that works with standard MacPaint files. Part Maker converts graphics in clip-art packages (or any reasonably-sized graphics) into Comic Strip Factory parts.

Part Maker's operation is simple. Part Maker builds a parts file in memory. The Part Maker window shows how many parts are in memory and how much free memory remains. Initially, of course, there are no parts in memory. To merge an existing parts file with the one in memory, choose **Merge Parts...** and select a parts file. To scan a MacPaint file for parts and add the parts found to the parts in memory, choose **Merge Paint...** and select a paint file. To save the parts file in memory, choose **Save Parts...** and enter a file name. To erase the parts in memory and start with a clean slate, select **New**.



It helps to clean up MacPaint files by first removing unwanted parts, labels, unfinished sketches, stray bits, and copyright notices (although you should heed these if you intend to publish your work).

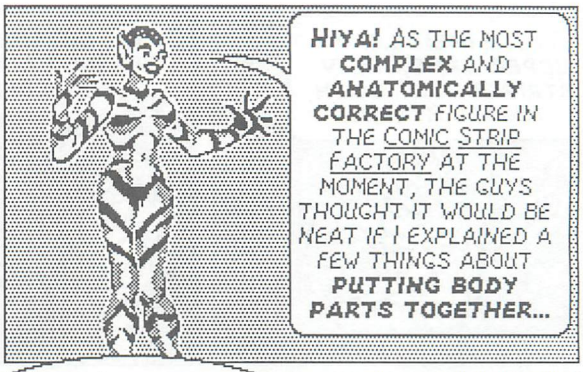
Parts created in Part Maker generally still need to be cleaned up in EditBits, especially to repair "leaks" in the background mask that allow the background to show through undesired areas (like a face). To detect these leaks, open the parts file in Comic Strip Factory, choose **Background Pattern** to set a gray pattern for the background of the parts window, and scroll through the file, looking for parts that have gray areas which should be white. Select those parts, choose **EditBits**, and fill in those areas by painting them white.

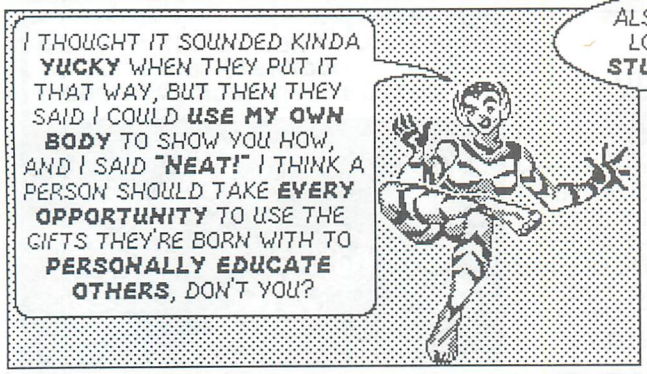
You may find that this happens: Part Maker may interpret as "many parts" a part that—to you—appears as a single part. This happens when "stray pieces" aren't connected to the main part. You can fix this by dragging a selection rectangle around the set of parts, without disturbing any, then choosing **MergeBits**. You may still have to use **EditBits** to fix stray holes. Be sure to resave the parts file after fixing it up.

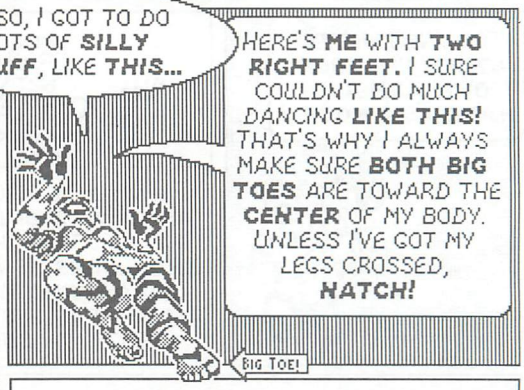
"Character Assembly"

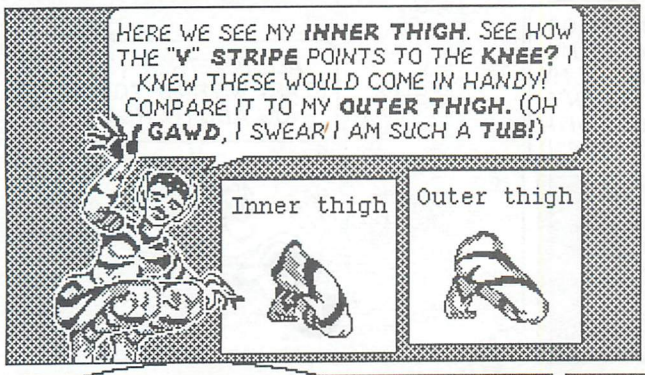
OR

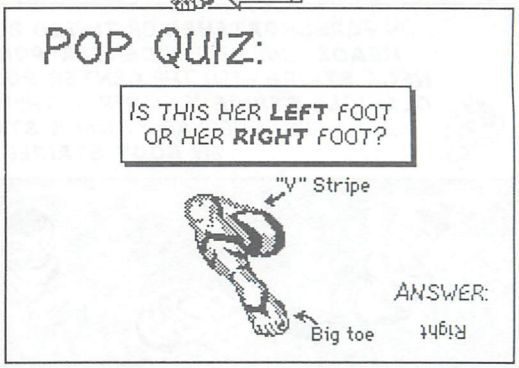
Mold Me Closer, Tawny Dancer

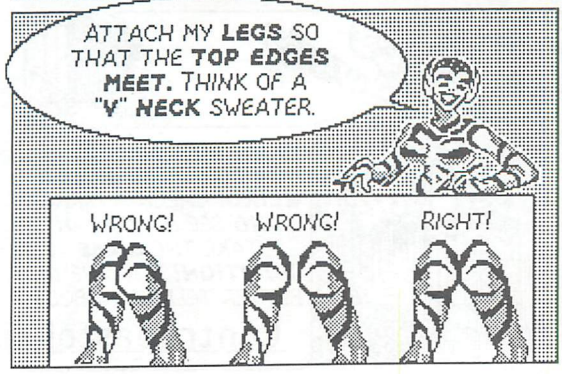


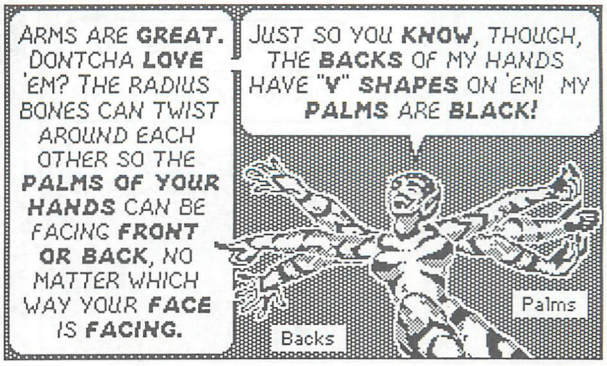


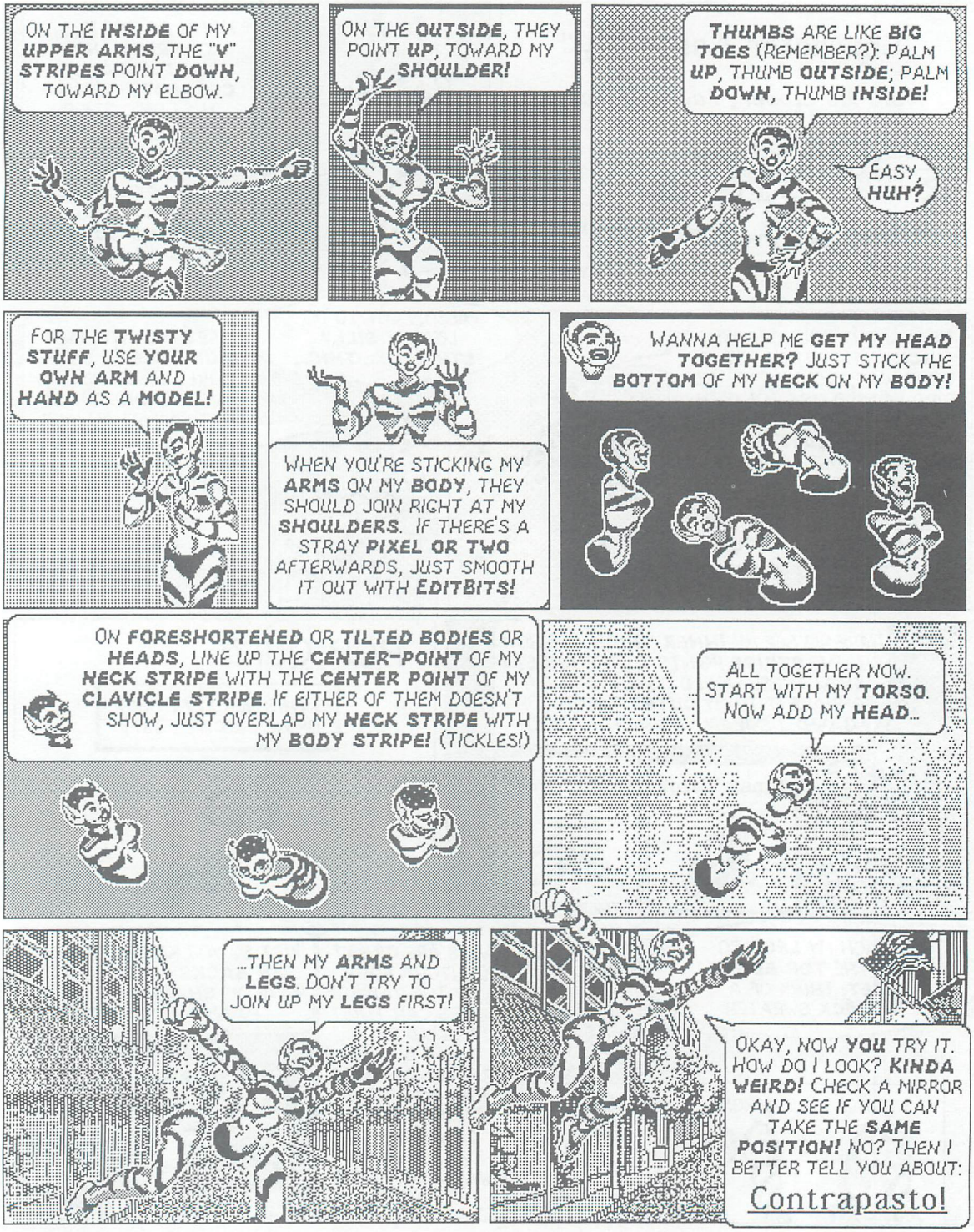


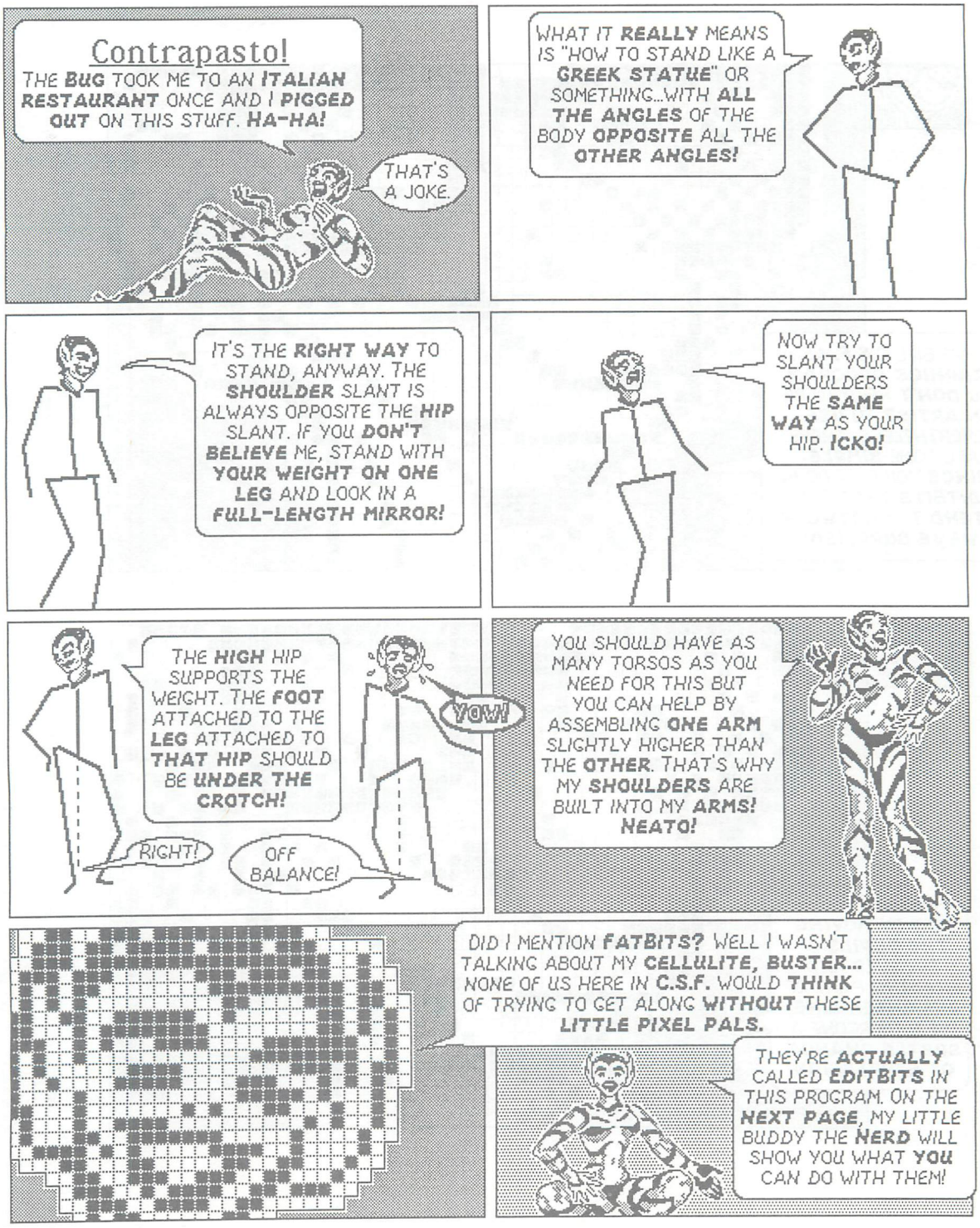


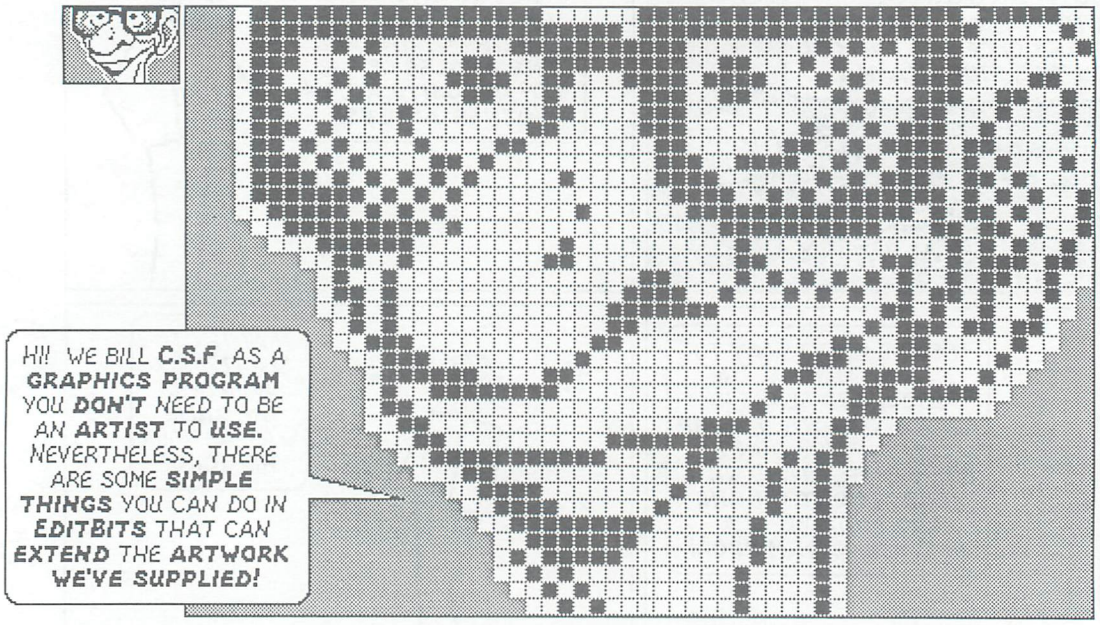


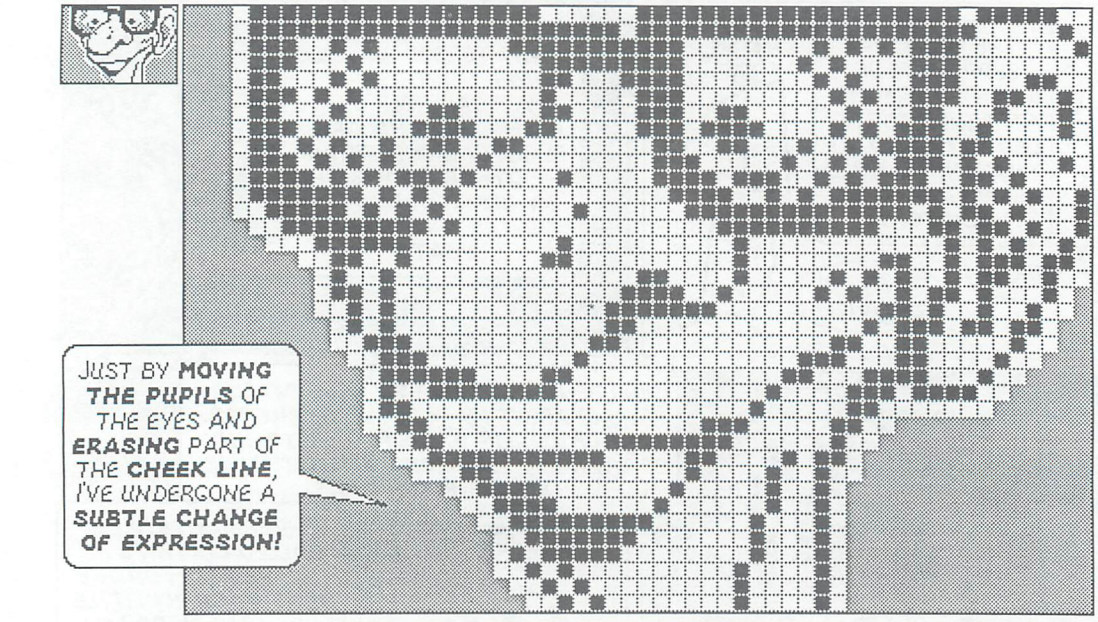


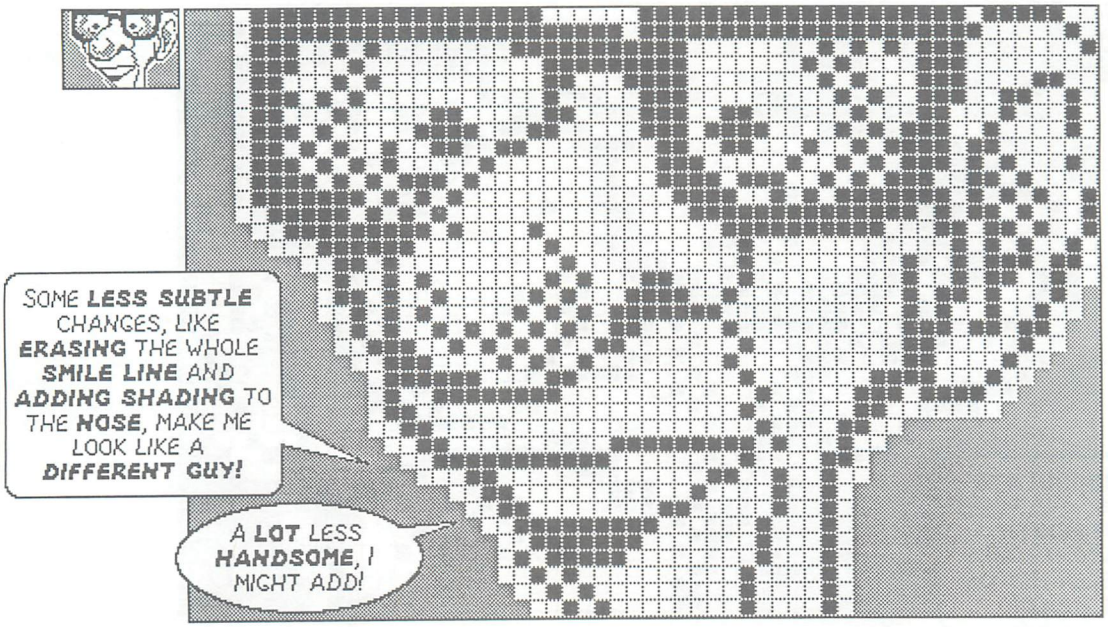


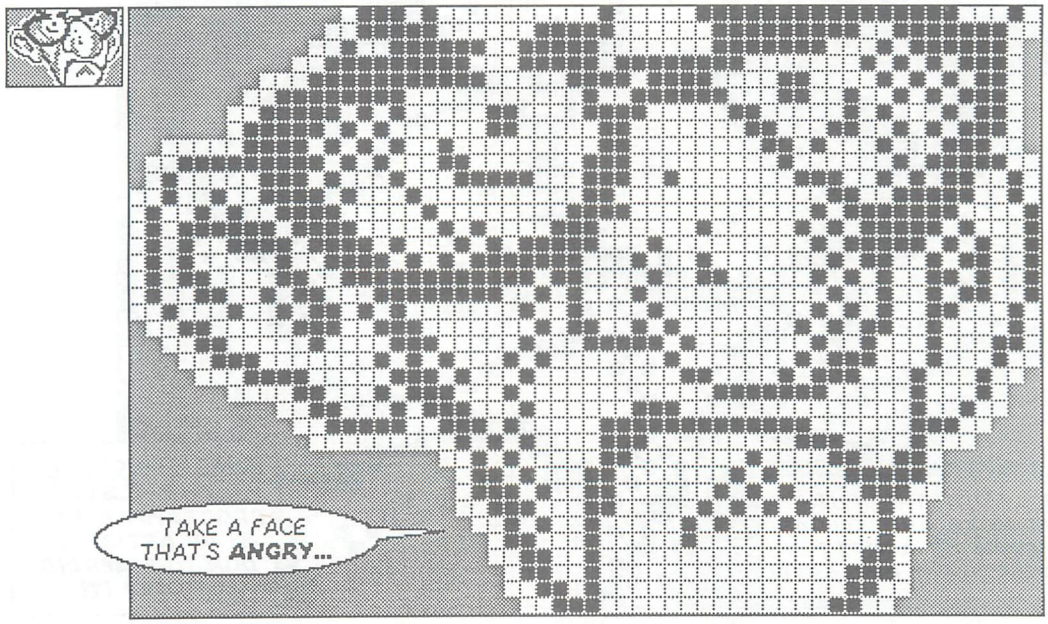

ON THE INSIDE OF MY UPPER ARMS, THE "V" STRIPES POINT DOWN, TOWARD MY ELBOW.
ON THE OUTSIDE, THEY POINT UP, TOWARD MY SHOULDER!
THUMBS ARE LIKE BIG TOES (REMEMBER?): PALM UP, THUMB OUTSIDE; PALM DOWN, THUMB INSIDE!
EASY, HUH?
FOR THE TWISTY STUFF, USE YOUR OWN ARM AND HAND AS A MODEL!
WHEN YOU'RE STICKING MY ARMS ON MY BODY, THEY SHOULD JOIN RIGHT AT MY SHOULDERS. IF THERE'S A STRAY PIXEL OR TWO AFTERWARDS, JUST SMOOTH IT OUT WITH EDITBITS!
WANNA HELP ME GET MY HEAD TOGETHER? JUST STICK THE BOTTOM OF MY NECK ON MY BODY!
ON FORESHORTENED OR TILTED BODIES OR HEADS, LINE UP THE CENTER-POINT OF MY NECK STRIPE WITH THE CENTER POINT OF MY CLAVICLE STRIPE. IF EITHER OF THEM DOESN'T SHOW, JUST OVERLAP MY NECK STRIPE WITH MY BODY STRIPE! (TICKLES!)
ALL TOGETHER NOW. START WITH MY TORSO. NOW ADD MY HEAD...
...THEN MY ARMS AND LEGS. DON'T TRY TO JOIN UP MY LEGS FIRST!
OKAY, NOW YOU TRY IT. HOW DO I LOOK? KINDA WEIRD! CHECK A MIRROR AND SEE IF YOU CAN TAKE THE SAME POSITION! NO? THEN I BETTER TELL YOU ABOUT:
Contrapasto!


Contrapasto!
THE BUG TOOK ME TO AN ITALIAN RESTAURANT ONCE AND I PIGGED OUT ON THIS STUFF. HA-HA!
THAT'S A JOKE.
WHAT IT REALLY MEANS IS "HOW TO STAND LIKE A GREEK STATUE" OR SOMETHING...WITH ALL THE ANGLES OF THE BODY OPPOSITE ALL THE OTHER ANGLES!
IT'S THE RIGHT WAY TO STAND, ANYWAY. THE SHOULDER SLANT IS ALWAYS OPPOSITE THE HIP SLANT. IF YOU DON'T BELIEVE ME, STAND WITH YOUR WEIGHT ON ONE LEG AND LOOK IN A FULL-LENGTH MIRROR!
NOW TRY TO SLANT YOUR SHOULDERS THE SAME WAY AS YOUR HIP. ICKO!
THE HIGH HIP SUPPORTS THE WEIGHT. THE FOOT ATTACHED TO THE LEG ATTACHED TO THAT HIP SHOULD BE UNDER THE CROTCH!
YOW!
RIGHT!
OFF BALANCE!
YOU SHOULD HAVE AS MANY TORSOS AS YOU NEED FOR THIS BUT YOU CAN HELP BY ASSEMBLING ONE ARM SLIGHTLY HIGHER THAN THE OTHER. THAT'S WHY MY SHOULDERS ARE BUILT INTO MY ARMS! NEATO!
DID I MENTION FATBITS? WELL I WASN'T TALKING ABOUT MY CELLULITE, BUSTER... NONE OF US HERE IN C.S.F. WOULD THINK OF TRYING TO GET ALONG WITHOUT THESE LITTLE PIXEL PALS.
THEY'RE ACTUALLY CALLED EDITBITS IN THIS PROGRAM. ON THE NEXT PAGE, MY LITTLE BUDDY THE NERD WILL SHOW YOU WHAT YOU CAN DO WITH THEM!

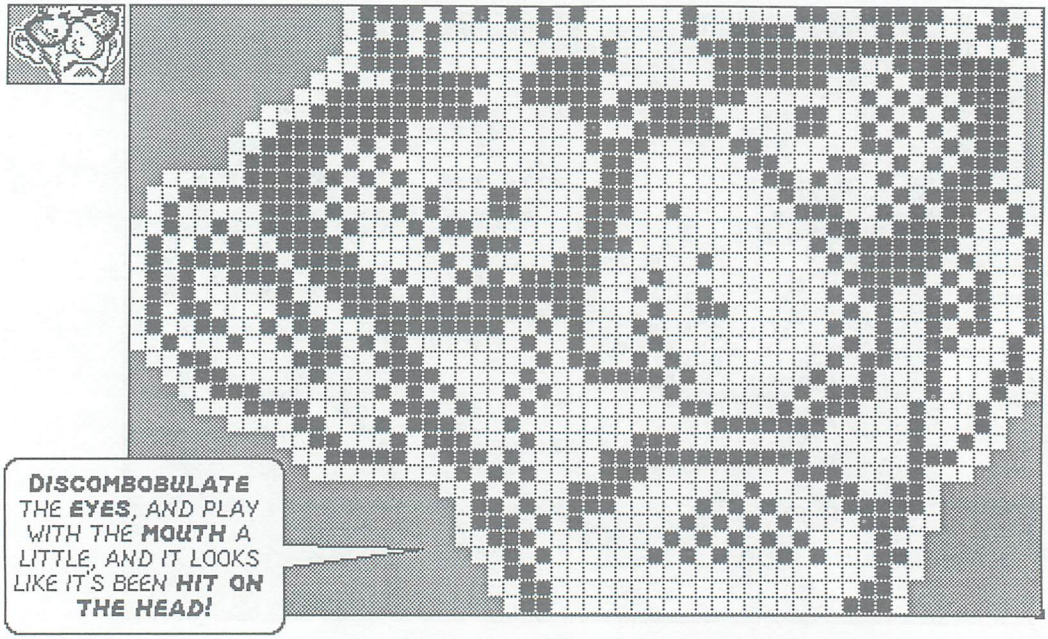

HI! WE BILL C.S.F. AS A GRAPHICS PROGRAM YOU DON'T NEED TO BE AN ARTIST TO USE. NEVERTHELESS, THERE ARE SOME SIMPLE THINGS YOU CAN DO IN EDITBITS THAT CAN EXTEND THE ARTWORK WE'VE SUPPLIED!

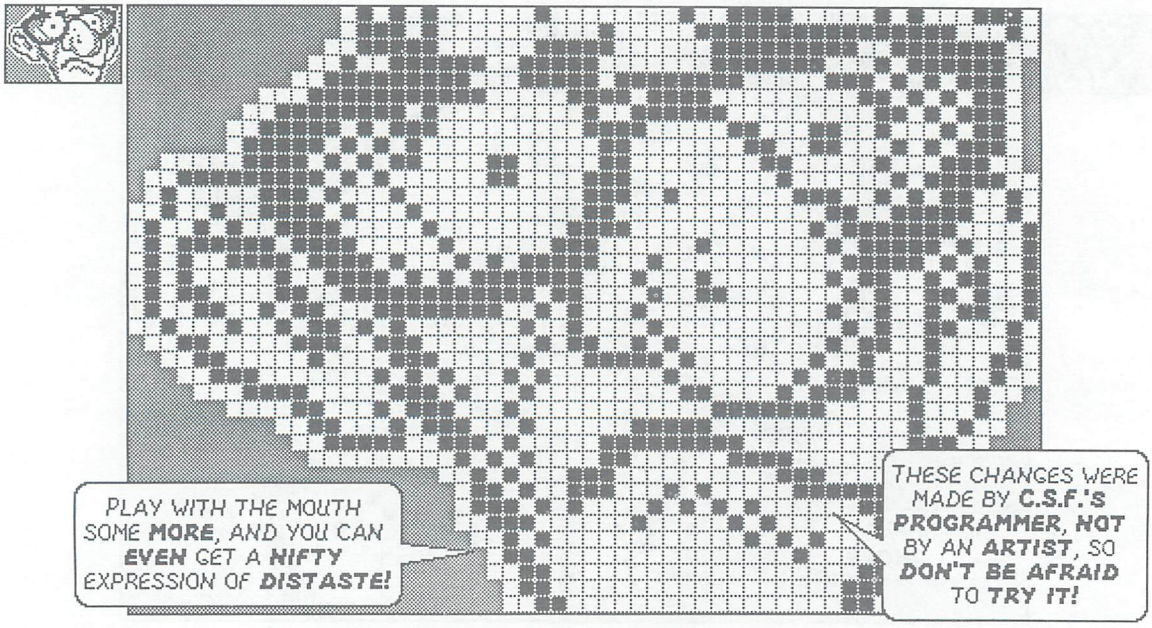

JUST BY MOVING THE PUPILS OF THE EYES AND ERASING PART OF THE CHEEK LINE, I'VE UNDERGONE A SUBTLE CHANGE OF EXPRESSION!


SOME **LESS SUBTLE** CHANGES, LIKE **ERASING** THE WHOLE **SMILE LINE** AND **ADDING SHADING** TO THE **NOSE**, MAKE ME LOOK LIKE A **DIFFERENT GUY!**
A **LOT** LESS **HANDSOME**, I MIGHT ADD!


TAKE A FACE THAT'S **ANGRY...**

29


DISCOMBOBULATE THE EYES, AND PLAY WITH THE MOUTH A LITTLE, AND IT LOOKS LIKE IT'S BEEN HIT ON THE HEAD!


PLAY WITH THE MOUTH SOME MORE, AND YOU CAN EVEN GET A NIFTY EXPRESSION OF DISTASTE!
THESE CHANGES WERE MADE BY C.S.F.'S PROGRAMMER, NOT BY AN ARTIST, SO DON'T BE AFRAID TO TRY IT!

Comic Strip Factory Reference

Introduction

Comic Strip Factory provides all the tools you need to create comic strips. The comic strip can be created using artwork supplied with Comic Strip Factory or graphics created in MacPaint and compatible graphics programs. Like MacPaint, Comic Strip Factory create single-page documents. Multiple page comic strips require multiple comic files. (Future versions of Comic Strip Factory may support multiple-page files.)

Generally speaking, Comic Strip Factory is an object-oriented graphics package (like MacDraw) designed for manipulating bit-mapped images (like those created in MacPaint). Its special tools and data types, detailed below, optimize it for making comics.

Objects and Panels

Comic Strip Factory uses a few simple kinds of graphic **objects** which are placed in, and in front of, **panels**.

Panels are shapes where objects and backgrounds usually appear. Panel arrangement defines the structure and flow of the comic strip. When a comic page is first created, it contains rectangular panels, all the same size. Existing panels can be customized by adding resizeable rectangles, ovals, and triangles to panels. And new panels can be created from these

three editable shapes. An area of the page may be covered by a panel or be empty, but it can't be covered by more than one panel. Since panels don't overlap, when you add a shape to one panel, you usually also subtract part of that shape from one or more neighboring panels.

Each panel may be given a background picture and a background pattern.

There are four types of objects. The first are **parts**. Parts are small pictures that are usually pieces of comic characters—heads, bodies, arms, legs, hands, feet, and so on—that can be put together in combinations to populate a comic strip. Parts are supplied with Comic Strip Factory in **parts files**.

We'll be selling additional parts disks with more comic characters in the future. (We may be already, in fact! Send in your registration card, and we'll let you know about new offerings by flooding you with junk mail!) There are also tools to create new parts files from MacPaint artwork. A tool like MacPaint's FatBits (we call it **EditBits**) allows you to customize parts.

The second object type is the **text object**. Text objects include seven different kinds of dialog and thought balloons, and narrative boxes. Text in balloons can vary by font, style, and size. Text objects are created with a **balloon editor** that has editing features similar to MacWrite's. Text can be typed in the **balloon editor** or taken from Macintosh text-only files created by MacWrite, Microsoft Word, and other word processors. Once a balloon is created, pointers can be added to indicate the speaker or speakers. The balloon shape can be customized in EditBits.

The third object type is the **silhouette**. Silhouettes are shadows of other objects. They are unique to Comic Strip Factory; they can't be loaded or pasted in from anywhere else. Silhouettes are created black, but can be changed to a pattern, and they can be painted over the background and objects they cover; or they can be semitransparent, lightening or darkening the background. The silhouette shape can be edited in Comic Strip Factory's by-now famous EditBits.

The final object type is the **group**. A group is a collection of objects of any type or types, including other groups. **Group** is a convenience feature: once you've assembled parts, silhouettes, and text balloons, you can group them. Grouping makes many objects behave as a single object, making it easier to move and copy the group intact.

Grouping isn't permanent: To change the head on a character that you've grouped, for example, you can easily ungroup the character, delete the old head, put in the new one, and group it again.

The Icon Bar

Comic Strip Factory includes another convenience: the **Icon Bar**.

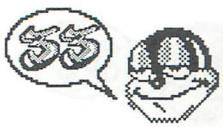
Under the menu bar is a white strip containing fourteen icons. The icons duplicate frequently used menu commands. Since Comic Strip Factory is primarily a mouse-driven program, the icons provide a fast and easy mouse shortcut to menu commands. Some menu commands also have command key equivalents, especially those common to other programs. When a command is unavailable, both its menu item and its icon dim.

There is also space on the right-hand side of the icon bar for two buttons, **OK** and **Cancel**. These buttons are used to exit some of the program's special modes, such as the balloon editor, the bit editor, and Show Page. The buttons appear when the program is in one of those modes.

Windows

There are four types of **Comic Strip Factory** windows. The first and most important is the **comic window**. This is where a comic document is edited. A comic window is opened by selecting **New Comic Strip** or **Open Comic Strip** from the **File** menu.

Second is the **background window**. This holds the background picture associated with the currently opened comic file. A background picture is loaded from a MacPaint file with the **Install Background** command in the **File** menu.



The background window treats a MacPaint file in one of three ways: 8" by 10" Portrait (the normal MacPaint orientation), 16" by 5" Wide Screen, or 24" by 3 1/3" Panorama.

Install Background creates Wide Screens and Panoramas by dividing the portrait into two or three horizontal strips, then reassembling them next to each other. Several background pictures are provided with **Comic Strip Factory**. Once installed, the background picture can be changed or blanked out with the **Change Background** item in the **File** menu, which replaces **Install Background** when a background is installed.

The third window is the **text window**. This is a basic text editor that can be used to write comic strip scripts. Scripts can also be written in MacWrite, Microsoft Word and other programs that save text-only files. Text in the text window can be selected with the mouse and brought into the balloon editor to be transformed into text objects.

The text window is opened with the **New Text** and **Open Text** commands in the **File** menu.

The fourth window is the **parts window**. The parts window is where parts files supplied with **Comic Strip Factory** are loaded, and where new parts files are created. Parts can be created by pasting graphics into this window from MacPaint. They can be moved into the comic window using the usual **Edit** menu features, or using a special, faster copy feature of Comic Strip Factory.

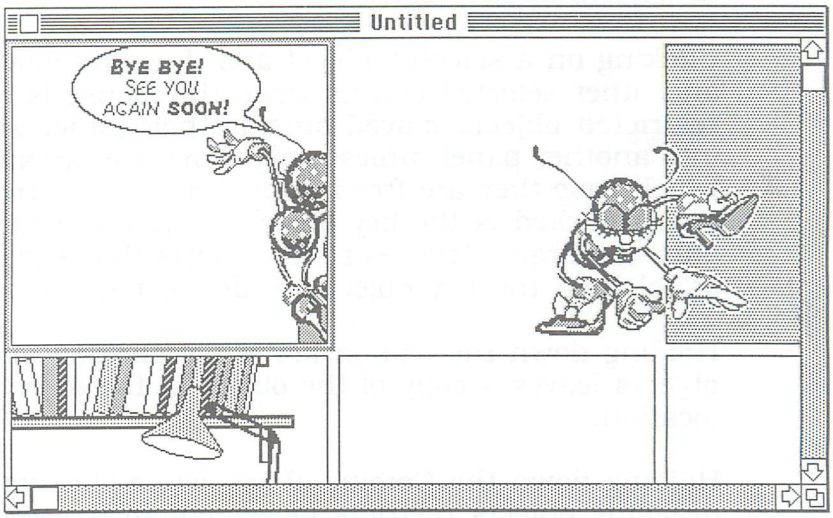
The parts window is opened with the **New Parts** and **Open Parts** commands in the **File** menu.

Windows, Keys, and Mouse Actions

All four windows behave normally. Clicking on a window behind another window brings the rear window to the front. Dragging the title bar moves the window; dragging the grow box (in the lower right corner) resizes the window. Scroll bars scroll in expected ways (refer to your Macintosh user's manual if you're not familiar with the Macintosh user interface.) Availability of many commands depends on which window is in front.

The Comic Window
contains the comic document. It consists of panels and areas not bounded by panels. There must always be at least one panel in a comic window, and one panel is always selected. The selected panel is outlined with a gray border.

Pressing the Tab key scrolls the window to the selected panel if the selected panel is not entirely visible in the window.



Objects are selected in the comic window as icons are selected in the Finder, with the following restrictions and limitations. Only thirty-two objects can be selected at once. These may include both objects restricted to the selected panel and objects freed from panel boundaries. The selection may not include objects restricted to more than one panel. An object is shown to be selected by an animated rectangle around it.

Clicking on an object selects it. If the Shift key is held down, previously selected objects remain selected; otherwise, clicking deselects previously selected objects. Clicking on a point where there is no object, without holding down the Shift key, deselects all objects. Shift clicking on a selected object deselects that object without deselecting other selected objects.

Clicking in a panel other than the selected one, except to select a freed object, selects the new panel and deselects all selected objects.

The availability of and the actions performed by certain menu items depends on what object or objects are selected. Most menu actions are performed on selected objects.

Clicking on an area where there is no object and dragging stretches a selection rectangle. When the mouse it released, any objects inside or overlapping this rectangle are selected. If the Shift key is held down, the new selections will be added to objects already selected.

Clicking on a selected object and dragging moves that object and other selected objects when the mouse is released. Any restricted objects moved outside their panel will be dropped into another panel, unless they don't overlap any panel, in which case they are freed from panel boundaries. The last object clicked is the key object; it always remains selected after the drag. Any restricted objects that end up in a different panel from the key object are deselected.

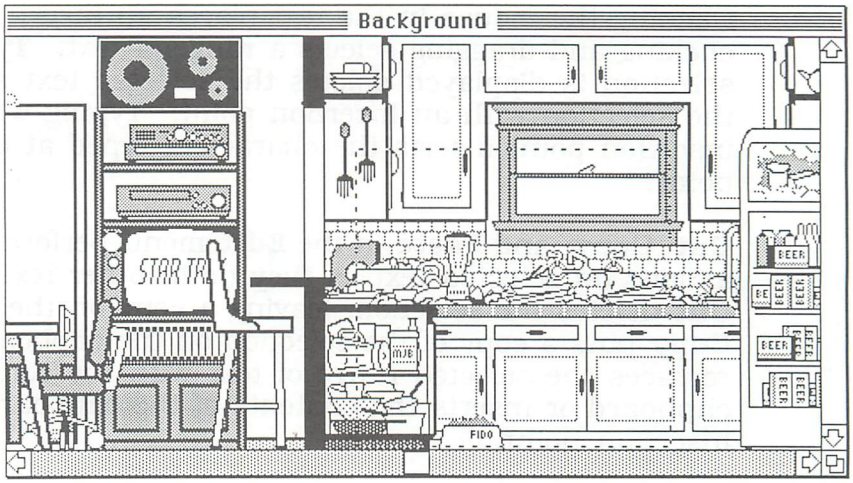
Holding down the Option key while clicking on and dragging objects leaves a copy of the object in the object's original location.

Holding down the Command key while clicking on and dragging objects restricts movement to the vertical or horizontal axis, depending on which direction the mouse is first moved.

Pressing the Backspace key deletes all selected objects.

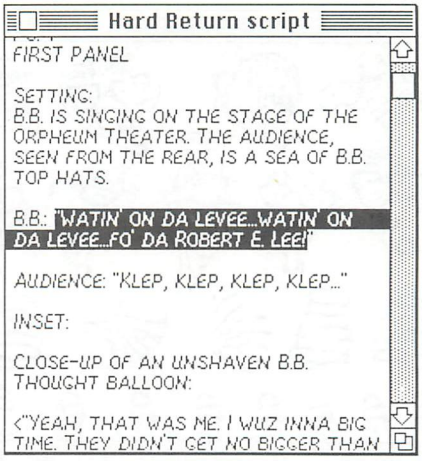
The Background Window
contains the background picture, which is actually stored as part of the comic document. When the background window is brought to the front, it displays an animated outline representing the current panel in the comic window. The location of this outline (along with settings in the **Background Pattern** dialog) determines the background picture displayed in the panel.

The background picture of the selected panel may be changed by dragging the animated panel shape to another location on the background picture. If the distance you want to move the shape is larger than the window, you can scroll to the desired destination and click the mouse to "snap" the shape to the new point.



The part of the background picture surrounded by the animated shape is copied to the panel by choosing the **Copy to Panel** command in the **Panel** menu. This also brings the comic window to the front. Any other method of bringing another window to the front leaves the background of the panel as it was before.

The Text Window
contains a text-only document which may have been created in Comic Strip Factory or a word processor or text editor. In the text, it displays either a selected range of inverted text or a blinking insertion point.

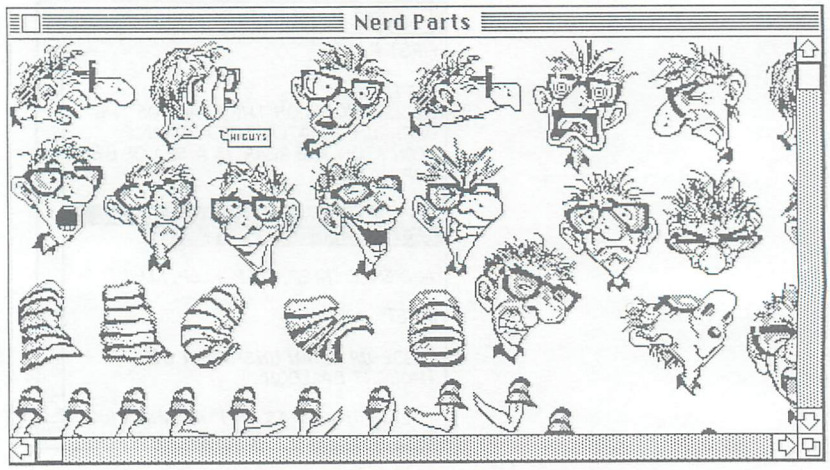


Clicking the mouse in the text places an insertion point; clicking and dragging selects a range of text. Typing while a selection is displayed deletes the selected text and replaces the selection with an insertion point. Typing while there is an insertion point inserts the characters typed at the insertion point.

Cut, **Copy**, and **Paste** in the **Edit** menu perform the same actions on selected text as they do in other text edit programs. **Cut** deletes the selection, leaving a copy on the clipboard. **Copy** puts a copy of the selection on the clipboard. **Paste** replaces the selected range of text with the contents of the clipboard or inserts the contents of the clipboard at the insertion point.

The selected text can be copied into the balloon editor by selecting **Copy to Panel** from the **Panel** menu. Once there, the text can be made into a balloon and placed in the comic window.

The Parts Window
contains a parts document from which parts may be copied to the comic document. A parts document is a library of parts; it usually contains a set of parts that are used to create a single character. Some parts files may contain props (things) or body parts that may be used by more than one character. Actually, since you can create your own parts files, parts windows can contain whatever assortment of parts you want.



Selecting objects in the parts window works like selecting icons in the Finder. It has fewer restrictions than selecting and manipulating parts in the comic window because the parts window contains no panels. Still, only thirty-two objects may be selected at once. An object is shown to be selected by an animated rectangle around it.

Clicking on an object selects it. If the Shift key is held down, it leaves previously selected objects selected; otherwise, it deselects them. Clicking on a point where there is no object, without holding the Shift key down, deselects all objects. Shift-clicking on a selected object deselects that object without deselecting other selected objects.

Clicking on an area where there is no object and dragging stretches a selection rectangle. When the mouse is released, any objects inside of or overlapping this rectangle will be selected. If the Shift key is held down, they will be added to the objects currently selected.

The availability of and actions performed by certain menu items depends on what object or objects are selected. Most menu actions are performed on the selected objects.

Hitting the Backspace key deletes all selected objects.

Clicking on a selected object and dragging moves that and all other selected objects when the mouse is released. Holding down the Option key while clicking on and dragging objects leaves a copy of the objects behind.

Holding down the Command key while clicking on and dragging objects restricts the movement to the vertical or horizontal axis, depending on which direction the mouse is first moved.

Selected parts may be copied to the selected panel of the comic window, bypassing the **Edit** menu, by selecting **Copy to Panel** from the **Panel** menu.

Menu and Icon Commands

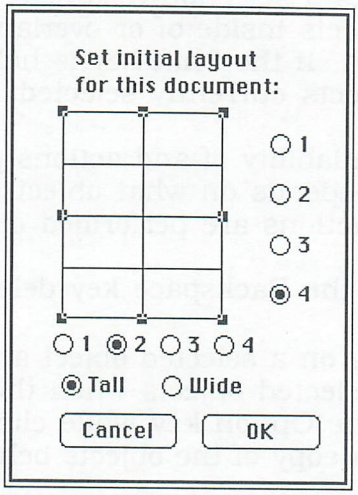
Apple menu

Comic Strip Factory has a standard Apple menu. The first item is **About Comic Strip Factory...**, where program credits are shown. The remainder of the menu contains the desk accessories installed in your system.

File menu

New Comic Strip

creates a new comic document. It is available only when no comic document is open. It brings up a dialog that allows you to establish the initial layout of the page.



You can set up an initial layout that consists of up to four rows of panels and up to four panels in each row. The panels will be rectangles of equal size and shape. The layout is reflected in a diagram in the middle of the dialog.

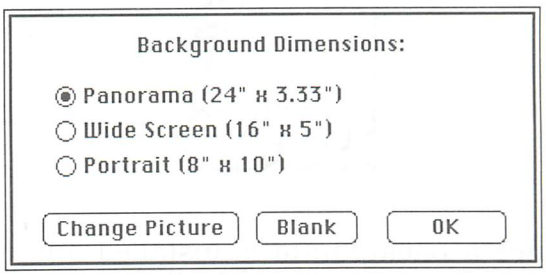
The **Tall** and **Wide** radio buttons select page orientation. Two sets of four radio buttons, to the right of and below the diagram, select the number of rows and number of panels per row. The stretch handles on the page rectangle allow the area of the page that will be filled with panels to be changed. All changes to the default layout will be shown in the diagram. Clicking **OK** creates a new document laid out as shown.

New Text
creates a new text document and opens the text window. It is available only when no text document is open.

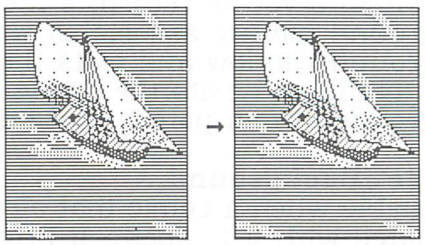
New Parts
creates a new parts document and opens the parts window. It is available only when no parts document is open.

Open Comic Strip...
brings up the standard Open dialog and allows you to open a comic file. It is available only when no comic file is already open.

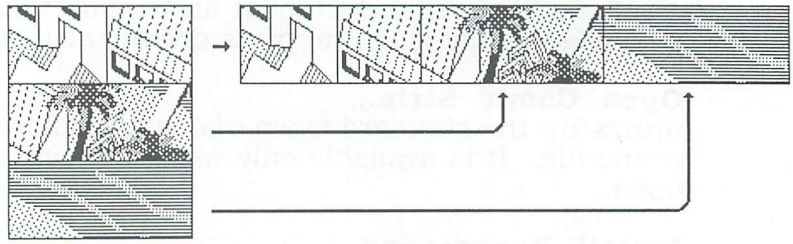
Install Background...
brings up the standard Open dialog and allows you to select a MacPaint file to be the background picture for the current comic document. It is available only when there is a comic file open that does not already have a background associated with it (see **Change Background...**). After it opens the background window and displays the picture, it brings up the background dimensions dialog.



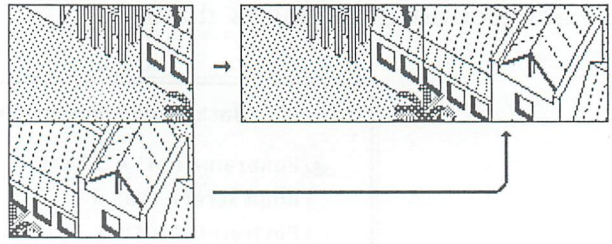
The background dimensions dialog has three radio buttons to set the background type. A MacPaint file is always eight inches wide by ten inches tall. We call those dimensions **Portrait** dimensions.



A background can be drawn in two other ways. One way is to divide a MacPaint picture into three horizontal strips then display the strips as a single strip, three times as wide as the MacPaint file, but only a third as tall; we call this **Panorama**.



The other divides the Paint file into two horizontal strips and reconnects them twice as wide as the MacPaint file, but only half as tall; this is called **Wide Screen**.



Once a background is installed and interpreted in one of these three ways, any panel in the comic that is not larger than the background picture in either dimension can have part of the background picture copied into it as background.

Also on the background dimensions dialog are three buttons. **Change Picture** brings up the standard open dialog and allows you to select another MacPaint file as the background. **Blank** allows you to return to the original state of having no background picture associated with the file. It closes the background window and exits the dialog. **OK** accepts settings you've made and exits the dialog. Any changes made will affect backgrounds in all panels that show background pictures.

Change Background...
is available when a comic that already has a background associated with it is open. It brings up the background dimensions dialog, where you can change the dimensions of the background or replace the background picture with

another (see **Install Background...**). Any changes made will affect backgrounds in all panels that show background pictures.

Open Text...
brings up the standard Open dialog and allows you to open a text-only file in the text window. It is available only when no text file is open.

Open Parts...
brings up the standard Open dialog and allows you to open a parts file in the parts window. It is available only when no parts file is open.

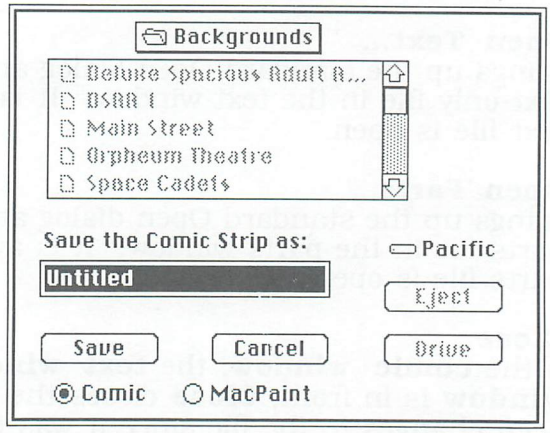
Close
If the **comic window**, the **text window**, or the **parts window** is in front, **Close** closes the window. If there have been changes to the file since it was opened or last saved, you're first asked if you want to save your changes. If a desk accessory is frontmost, the Close command closes the desk accessory. The desk accessory may then ask if you want to save data. Since the background is part of the comic file, if the **background window** is in front, the Close menu item is disabled. The background window may be closed without closing the comic window by clicking the **Blank** button on the background dimensions dialog, accessible through the **Change Background...** and **Install Background...** commands. See **Install Background....**

Save
If the **comic window**, the **text window**, or the **parts window** is frontmost, the **Save** command saves the document in the window. If the file has never been saved (when the window is titled "Untitled"), the program will ask you for a file name through the standard Save As dialog. See **Save As....** Since the background is part of the comic file, if the **background window** is in front, this menu item is disabled.

Save As...
If the **text window** or the **parts window** is in front, this command brings up the standard Save As dialog and allows you to name and save the document in that window.

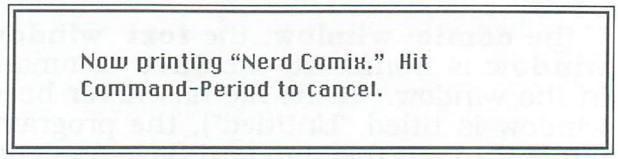
If the **comic window** is in front, the Save As dialog includes two radio buttons that allow you to choose between saving the comic as a comic file or as a MacPaint readable file. Wide documents will be rotated to fit in MacPaint format. Since Comic Strip Factory can't load MacPaint files as comic files, it does not consider that the document has been saved if it has

only been saved in MacPaint format. Closing the document will still result in the program asking if you want to save it first.



Since the background is part of the comic file, if the **background window** is in front, this menu item is disabled.

Print...
If the **comic window** or **parts window** is in front, this command prints the document in that window. Like MacPaint, Comic Strip Factory begins printing immediately, without going through a standard Print dialog. It does bring up a Now Printing... dialog, and allows you to cancel by holding down the command key and hitting period.



If the **background window** or **text window** is in front, this command is disabled.

Quit
quits Comic Strip Factory. It first closes any open documents and, if they haven't been saved, asks if you wish to save them.

Edit menu

Undo
does not work in version 1.0 of Comic Strip Factory. The Undo command is included for use by desk accessories that support it.

Cut
in the **comic window** and **parts window** puts copies of the selected objects on the clipboard and deletes them from the document. In the **text window** it does the same with selected text. It is unavailable from the **background window**.

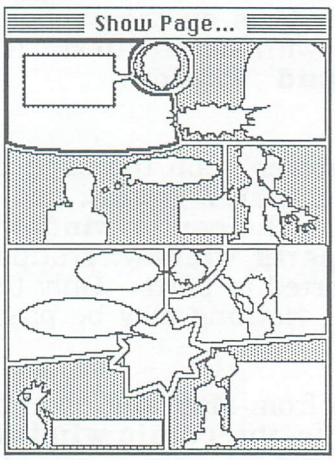
Copy
in the **comic window** and **parts window** puts copies of the selected objects on the clipboard. In the **text window** it does the same with selected text. It is unavailable from the **background window**.

Paste
puts whatever is on the clipboard into the selected window, if applicable. Parts, groups, text objects, and silhouettes may be pasted into the **comic window**. Only parts may be pasted into the **parts window**: groups, text objects, and silhouettes are converted to parts. Only text may be pasted into the **text window**. Nothing may be pasted into the **background window**.

A bitmap from MacPaint or another graphics program may be pasted into the **comic window** or the **parts window**; it will be converted into a part prior to pasting.

Clear
if the **comic**, **text**, or **parts window** is in front, **Clear** deletes whatever is selected, without storing it on the Clipboard. The previous contents of the Clipboard, if any, remain intact. The **Clear** command is unavailable in the **background window**.

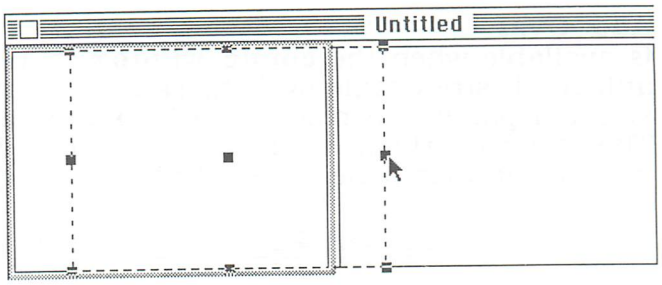
Show Page...
if the **comic window** is in front, displays a miniature version of the layout of the comic document. The comic displayed is simplified: all objects are shown as black outlines around white shapes, and panels with any other background but the default white are shown in light gray. The selected panel has a bolder outline than the other panels.



A new panel may be selected in show page mode by clicking in it. Clicking outside of the panel boundaries places a small crosshair on the miniature page at that point. If the last click on the miniature page was inside a panel, clicking the **OK** button in the icon bar scolls the document to that panel. If the last click was outside all of the panel boundaries, clicking **OK** scrolls the document to that point. Clicking the **Cancel** button on the icon bar closes the miniature page without changing the selected panel or scrolling the document.

Panel menu

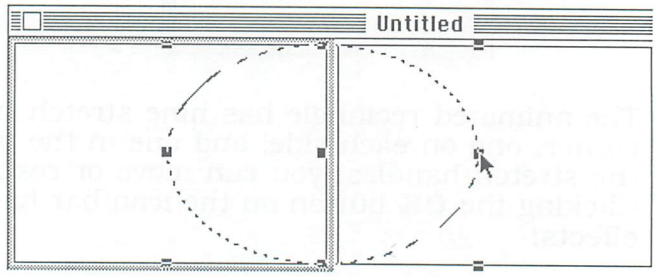
Add Rectangle
is available when the **comic window** is in front. It creates an animated, stretchable rectangle the same size and location as the selected panel and places you in **panel reshaping mode**. The **OK** and **Cancel** buttons on the icon bar are enabled. In this mode, you can scroll the document or select a different panel. You cannot select or move objects, issue other commands, or bring other windows to the front. The purpose of this mode is to reshape a panel by adding the animated shape to it or to create a new panel from the animated shape. You can exit this mode without changing the panel layout by clicking the **Cancel** button on the icon bar.



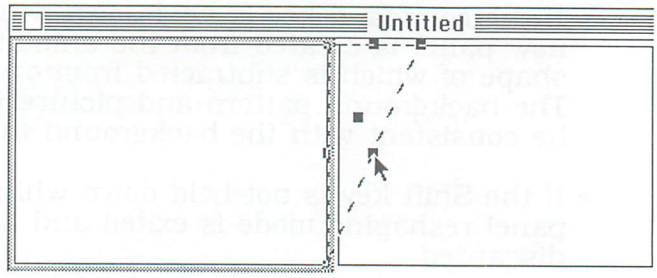
The animated rectangle has nine stretch handles: one on each corner, one on each side, and one in the middle. By grabbing the stretch handles, you can move or reshape the rectangle. Clicking the **OK** button on the icon bar has several possible effects:

- If the animated rectangle borders or overlaps the selected panel and the command key is not held down, the animated rectangle is added to the selected panel and subtracted from other overlapping panels.
- If the animated rectangle does not border on the current panel, a new panel is created from the animated rectangle, the shape of which is subtracted from overlapping panels.
- If the command key is held down while **OK** is clicked, a new panel is created from the animated rectangle, the shape of which is subtracted from overlapping panels. The background pattern and picture in the new panel will be consistent with the background in the selected panel.
- If the Shift key is not held down while **OK** is clicked, panel reshaping mode is exited and the animated shape is discarded.
- If the Shift key is held down while **OK** is clicked, panel reshaping mode is not exited. The same rectangle can be added to the same panel or another panel, or a new panel can be created from it, by moving or reshaping it and clicking **OK** again.

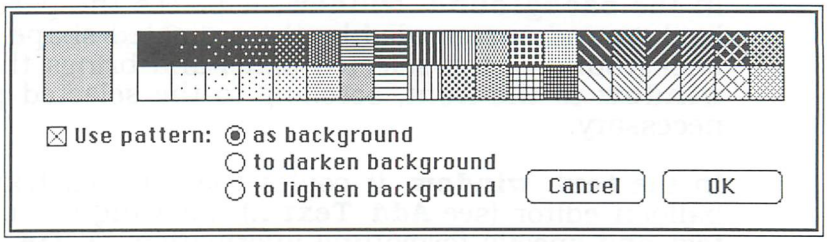
Add Oval
is available when the **comic window** is in front. It creates an animated, stretchable oval the same size and location as the selected panel and places you in **panel reshaping mode**. This is used primarily for adding curved edges to panels and making circular panels. See **Add Rectangle**.



Add Triangle
is available when the **comic window** is in front. It creates an animated, stretchable triangle the same size and location as the selected panel and places you in **panel reshaping mode**. The triangle, having only three sides and three corners, has only seven stretch handles. This is used primarily for adding slanted and jagged edges to panels. See **Add Rectangle**.



Background Pattern...
if the **comic window** is in front, allows you to set a number of background options in the current panel. Panel backgrounds consist of part of the background picture and a pattern. Either the picture or the pattern may be unused. The pattern window contains thirty-eight patterns which you can select by clicking. The large square on the left displays the current pattern.



The dialog has a check box and three radio buttons. Using these controls, you can set up one of four situations.

- If the **Use pattern** checkbox is unchecked, the three radio buttons are dimmed; their settings are remembered, but ignored. The panel will display the background picture without any pattern modification.

- If the **Use Pattern** box is checked and the **as background** radio button is on, only the selected pattern is used as the background; no picture is displayed.

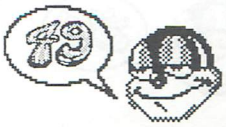
- If the **Use Pattern** box is checked and the **to darken background** button is on, the selected pattern is washed over the picture like a watercolor. White parts of the picture are darkened (replaced with the pattern) and black parts are left alone.

- If the **Use Pattern** box is checked and the **to lighten background** button is on, the selected pattern is subtracted from the picture, producing an "overexposed photograph" effect. Black parts of the picture are lightened (replaced with the pattern) and white parts are left alone.

If the **parts window** is in front, **Use Pattern** brings up the same dialog without the check box or radio buttons. This is used simply to select a background pattern for the parts window. The menu item is unavailable for other windows.

Copy to Panel
is available in the **background**, **parts**, and **text windows**, but not in the **comic window**.

In the **parts window**, it copies the selected part or parts into the current panel and brings the **comic window** to the front, scrolling to the selected panel if necessary.



In the **background window**, it places the part of the background surrounded by the animated shape in the background of the selected panel and brings the **comic window** to the front, scrolling to the selected panel if necessary.

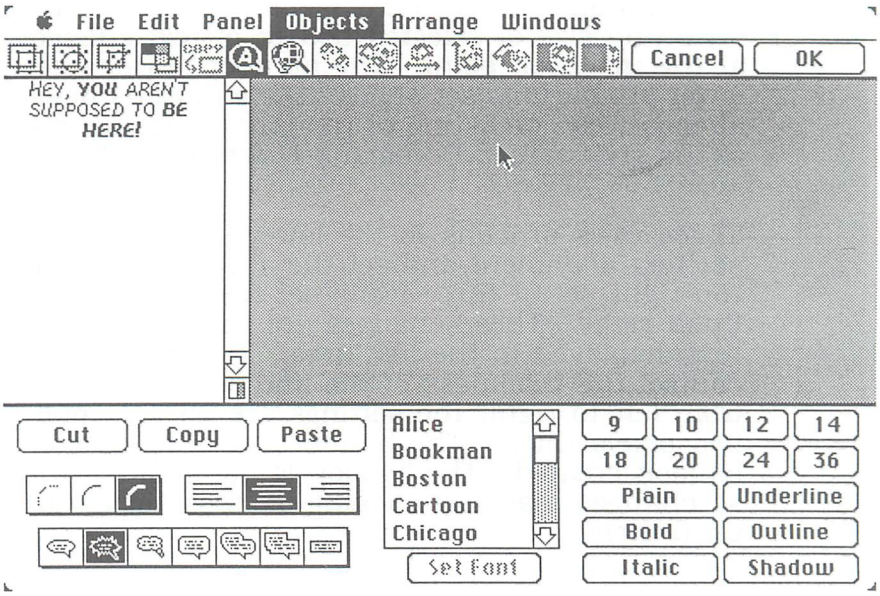
In the **text window**, it copies the selected text into the balloon editor (see **Add Text...**), allowing the user to edit the text and specify formatting information. If **OK** is clicked, a new balloon will be created and placed in the current panel. The **comic window** will be brought to the front, scrolling to the selected panel if necessary.

Remove Panel
is available when the **comic window** is in front and there is more than one panel in the document. It deletes that panel from the page. Although the panel's background will be lost, any objects in the panel remain where they are, freed from panel boundaries.

Objects menu

Edit Text...
is available in the **comic window** when a text object is selected. It brings up the **balloon editor** screen with the text of the selected balloon, formatted as in the balloon, in the text area.

The **balloon editor** is like a basic word procesor in a single screen. When you use the Balloon editor, menus are disabled; all balloon editor functions are available through controls on the screen. The editor is exited through the **OK** button or the **Cancel** button on the icon bar.



Characters typed at the keyboard are inserted in the text area. Clicking the mouse in the text area places the cursor for text insertion. Clicking and dragging over text selects that text. Double clicking on a word selects the word. Double clicking and dragging selects a range of words.

Clicking on the scroll bar scrolls the text up or down. Clicking on the icon at the bottom of the scroll bar and dragging it left or right resets the width of the text area. The width of the text area controls the width of automatic word wrapping. Text can be wrapped manually by inserting returns.

The **Cut**, **Copy**, and **Paste** buttons duplicate commands on the edit menu. **Cut** copies the selected text into the clipboard and deletes it from the text area. **Copy** copies the selected text to the clipboard. **Paste** inserts the text in the clipboard at the insertion point, or if text is selected replaces the selected text with the contents of the clipboard. **Cut**, **Copy**, and **Paste** have keyboard equivalents of Command-X, Command-C, and Command-V, respectively.

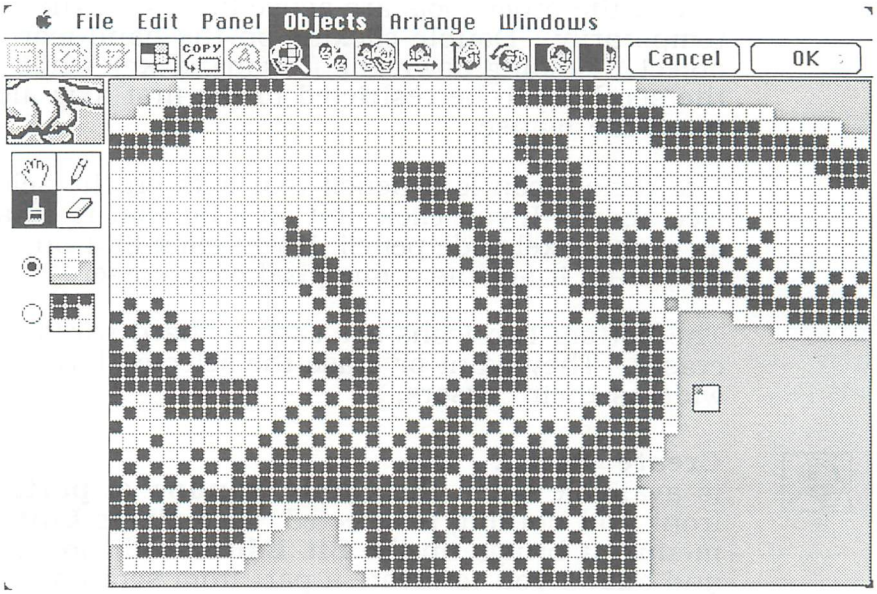
In the center of the control area is a scrolling list of fonts available from the current system. Clicking on a font name and clicking the **Set Font** button, or double clicking on the font name, changes the selected text to that font. If no text is selected, it sets the font for subsequent text entered at the insertion point.

On the right side of the control area are buttons for setting the style and size of selected text or of text subsequently entered at the insertion point. The number buttons set point sizes; the lower six buttons set styles. Style buttons have keyboard alternatives consisting of the Command key and the first letter of the style name: Command-B sets Bold, for example.

Three rows of icons in the lower left corner of the control area set text alignment and set the appearance of the balloon. The top right set of three icons set text flush left, centered, and flush right. These changes are reflected immediately by the text displayed in the text area. The top left set of icons control the thickness of the line used to draw the balloon: from left to right, the settings are no line, one pixel thick, and two pixels thick. The bottom row of icons controls the type of balloon created. The balloon is not created until you click **OK**, so changes made by clicking on these icons aren't apparent until then.

Add Text...
is available in place of **Edit Text...** when the **comic window** is in front and nothing is selected. It brings up the **balloon editor** with an empty text area and allows you to create a balloon from scratch. See **Edit Text...**.

Edit Bits...
is available from the **comic window** and the **parts window** when one part, text item, or silhouette is selected. It cannot be used with multiple objects or groups. The commands brings up the **Bit Editor** screen and lets you edit the selected part in a FatBits-like manner. In the **bit editor**, all menus are disabled; available controls are the mouse, the tools and other icons on the left, and the **OK** and **Cancel** buttons on the icon bar, which are used to exit the mode.



There are actually two bitmaps, superimposed on each other, that can be edited in the Bit Editor. One, represented by black squares, is the picture of the object. The other, represented by white squares, is the background mask: the white part of the object through which the background can't show. Think of the white bits as a paper cutout where black bits are drawn. The gray area is the background: it doesn't represent part of the object. The general rule is that black bits may only be drawn on white, not on gray, and white bits may only be drawn on gray, not on black (because there is already white under the black). You also can't erase the white underneath black bits unless you first erase the black.

Which bitmap you are drawing on or erasing from is determined by the two radio buttons on the left. Selecting the one with an icon showing black bits against a background of white bits allows drawing or erasing black bits. The one showing white bits against a gray background allows the editing of white bits.

These options are only available when you are editing a part. When editing text items and silhouettes, you can only edit white bits, and the black bits radio button doesn't appear.

The four tools are selected by the icons on the left, above the radio buttons. The tools are similar to tools with the same icons in MacPaint and other programs. The hand tool allows the object to be scrolled. Holding down the Option key while

any of the other tools are active brings up the hand tool temporarily. Double clicking on the hand icon centers the object. Holding down the Command key while dragging causes the scrolling to be restricted to the first axis along which you move the mouse.

The pencil icon is a pencil that acts on the selected bitmap (see above). If you click first on a bit that is off and drag, it acts as a one pixel wide pencil. If you click first on a bit that is on and drag, it acts as a one pixel wide eraser.

The bottom two icons are each a "hard wired" brush and eraser. They paint or erase the selected bitmap in swaths as wide as their cursors.

Create Part...
is available when the **comic window** or **parts window** is in front and nothing is selected. It replaces **Edit Bits...** in the menu. It brings up the **Bit Editor** with no object drawn in it and allows you to create a part from scratch. See **Edit Bits....**

Duplicate
is available in the **comic window** or the **parts window** when one or more objects of any type are selected. It makes copies of the selected objects, placing them below and to the right of the originals.

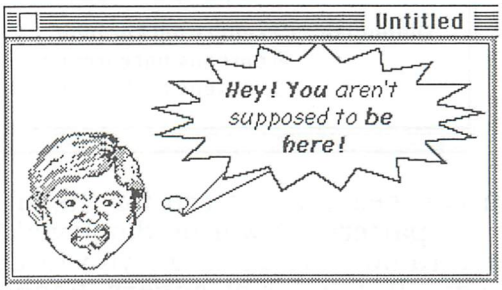
Invert
is available in the **comic window** or the **parts window** when one or more objects of any type are selected. It inverts the objects selected. It has no effect on silhouettes.

Flip Horizontal
is available in the **comic window** or the **parts window** when one or more parts, silhouettes, or groups that don't contain text items are selected. Text items and groups containing text items cannot be flipped. The command flips each object around its own vertical axis, swapping left for right.

Flip Vertical
is available in the **comic window** or the **parts window** when one or more parts, silhouettes, or groups that don't contain text items are selected. Text items and groups containing text items cannot be flipped. The command flips each object around its own horizontal axis, swapping top for bottom.

Rotate
is available in the **comic window** or the **parts window** when one or more parts, silhouettes, or groups that don't contain text items are selected. Text items and groups containing text items cannot be rotated. The command rotates each object ninety degrees counter clockwise around its own center point.

Point Balloon
is available in the **comic window** when one text item is selected. It enters pointer adding mode, which is used to add a pointer to that balloon.

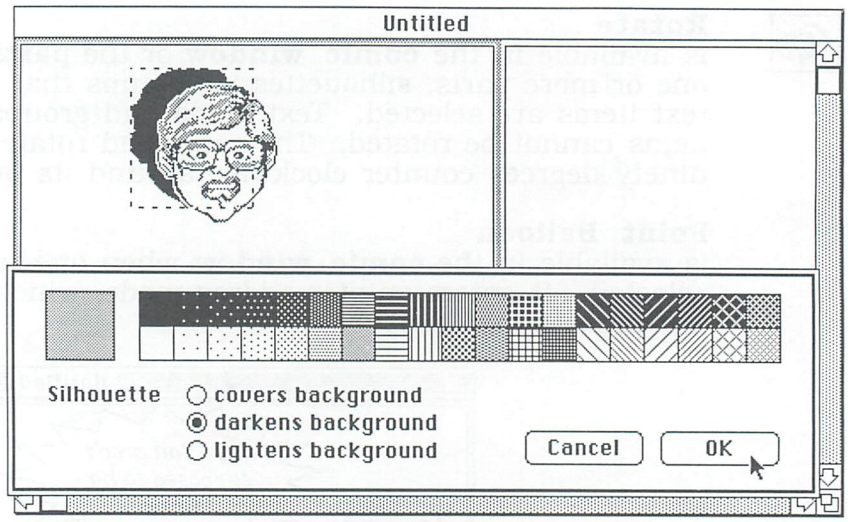


In this mode, when the mouse cursor is in the window and not over the balloon, the cursor changes to a picture of a balloon with a pointer on it. A stretchable pointer from the center of the balloon comes to a point at the cursor's pointer. If you click the mouse button when the cursor looks like a balloon and the pointer is visible, the pointer is added to the balloon. If the cursor is arrow shaped when the mouse is clicked, the mode is exited without adding a pointer to the balloon.

More than one pointer can be added to a given balloon. To revert the balloon to its original state, select it, choose **Edit Text** from the **Objects** menu, and click **OK**.

Make Silhouette
is available in the **comic window** when any object or objects are selected. The command duplicates the shape of the objects in black silhouette form, offsetting the silhouette below, to the right of, and underneath the original object. Silhouettes are good for making shadows or for lightening or darkening a portion of the picture for some other purpose.

Set Pattern...
is available in the **comic window** when one or more silhouettes are selected. It brings up a pattern dialog similar to the one used for background patterns.



You can select a pattern for the silhouettes selected by clicking on the pattern; it will be displayed in the box on the left. Three radio buttons allow you to determine how the pattern is drawn. If you select **covers background**, the silhouette will be opaque. The **darkens background** and **lightens background** buttons cause the silhouette to be translucent; whatever is under the silhouette will show through, but it will be lightened or darkened by the pattern selected. Note that it is possible to make silhouettes invisible and lose them by having them lighten an already white background (or darken a black one).

MergeBits
is available in the **comic window** and the **parts window** when one or more objects are selected. If only one object is selected, it must be a group, text object, or silhouette. The command merges the selected objects into a single part.

This is superficially similar to the **Group** command in the **Arrange** menu. The difference is that **Group** remembers each object separately and allows them to be ungrouped later. **MergeBits** makes them all into a single bitmapped object; it cannot be undone. **Group** makes it easy to treat an assembled character as a single object while still having the freedom of ungrouping them and exchanging a head or a hand. **MergeBits** creates objects that can be edited with **Edit Bits...** and flipped or rotated even if they contain text, although text objects made into parts with **MergeBits** can no longer be edited as text.

Groups always take up slightly more memory than the component parts, while several objects made into a single part with **MergeBits** usually take up less memory than the original set of objects. The exceptions to this rule are when a single text object or a single silhouette is merged, as text objects and silhouettes use less memory than equivalent bitmapped parts, and when two or more parts that don't overlap are merged. Finally, merged parts are always drawn faster than equivalent groups. A text object merged into a part is always drawn faster, and two parts that are merged are usually drawn faster.

Arrange menu

Bring to Front
is available in the **comic window** and the **parts window** when any object or objects are selected. It brings objects that are restricted to a panel up in front of all other objects in that panel, but not in front of freed objects, and objects that are freed from panel boundaries in front of other freed and restricted objects. (See **Free from Panel**.) Since there are no panels in the **parts window**, it just brings objects in the **parts window** to the front of all other objects.

If the Option key is held down while this command is issued, restricted objects will be freed from their panels and brought to the front of freed objects as well as restricted objects.

Send to Back
is available in the **comic window** and the **parts window** when any object or objects are selected. It sends objects that are restricted to a panel behind all other objects in that panel and objects that are freed from panel boundaries behind other freed objects, but not behind restricted objects. (See **Restrict to Panel**.) Since there are no panels in the **parts window**, it just sends objects in the **parts window** behind all other objects.

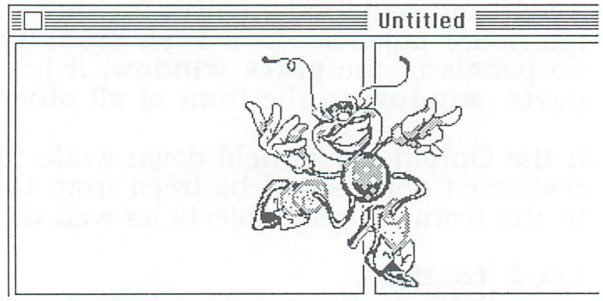
If the Option key is held down while this command is issued, freed objects will be restricted to panels and send behind other restricted objects as well as freed objects.

Group
is available in the **comic window** if more than one object is selected. It makes the selected objects into a single group object. If the group is selected or moved, all the objects in it are selected or moved. Anything done to the group is done to all members of the group. All objects in a group that is rotated or flipped are rotated or flipped around a common center. Groups that contain text objects cannot be rotated or flipped.

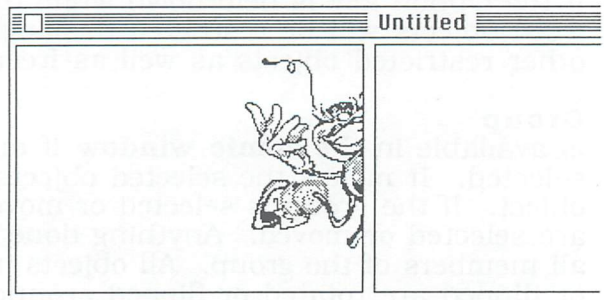
Although **Group** is superficially similar to **MergeBits**, they are really quite different. See **MergeBits** for a discussion of the relative merits of the two commands.

Ungroup
is available in the **comic window** when a single group is selected. It breaks down the group into its component parts. Note that a group may contain other groups; **Ungroup** only undoes the top level of grouping.

Free from Panel
is available in the **comic window** when one or more restricted parts are selected. The command frees the parts from their panel, allowing them to overlap panel boundaries. They will initially be behind previously freed objects. Freed objects are always in front of objects that are restricted to a panel.



Restrict to Panel
is available in the **comic window** when one or more freed objects are selected. The command restricts the selected objects to the selected panel, if they overlap it. The objects will be in front of all previously restricted objects in that panel. Restricted objects are always behind freed objects.



Windows menu

Comic Strip
is available whenever the **comic window** is open. It brings that window in front of all other windows.

Background
is available whenever the **background window** is open. It brings that window in front of all other windows.

Text
is available whenever the **text window** is open. It brings that window in front of all other windows.

Parts
is available whenever the **parts window** is open. It brings that window in front of all other windows.

Keyboard Shortcuts & Extensions

Comic window:
Tab scrolls to the selected panel.

Arrange menu:

Option-Bring to Front causes objects to be freed and brought to the front of other freed objects.
Shift-Bring to Front causes objects to be moved one step forward.

Option-Send to Back causes objects to be restricted to the current panel (if they overlap it) and sent behind other objects in the panel.
Shift-Send to Back causes objects to be moved one step backward.

Selecting and moving objects:
Shift selects new object without deselecting.
Option duplicates the objects being moved.
Command restricts movement to one axis.
Arrows or **Command-I**, **J**, **K**, and **M** move object one pixel.

Panel reshaping mode:
Shift-clicking OK causes the program to remain in panel reshaping mode.
Command-clicking OK forces a new panel to be created with background consistent with current panel.

Edit Bits mode:

Option changes tool to the grabber for easy scrolling.

Balloon editor:

Command-X cuts the selection to the clipboard.
Command-C copies the selection to the clipboard.
Command-V pastes the clipboard at the insertion point.

Command-P sets the style of the selection to plain.
Command-U sets the style of the selection to underline.
Command-B sets the style of the selection to bold.
Command-I sets the style of the selection to italic.
Command-O sets the style of the selection to outline.
Command-S sets the style of the selection to shadow.

Command-K makes letters in the selection upper case.
Command-L makes letters in the selection lower case.

COMIC STRIP FACTORY ORIGINS

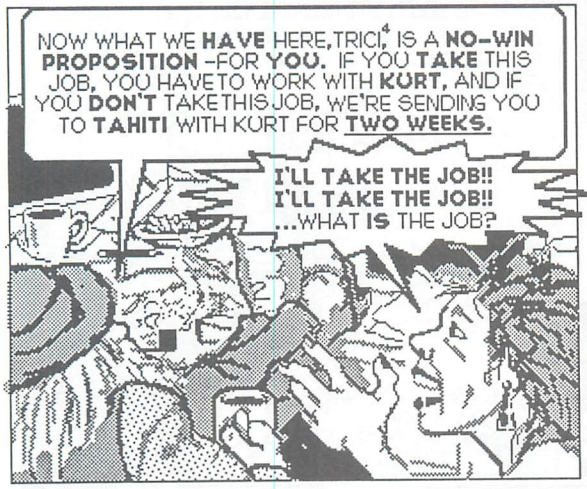
OR:

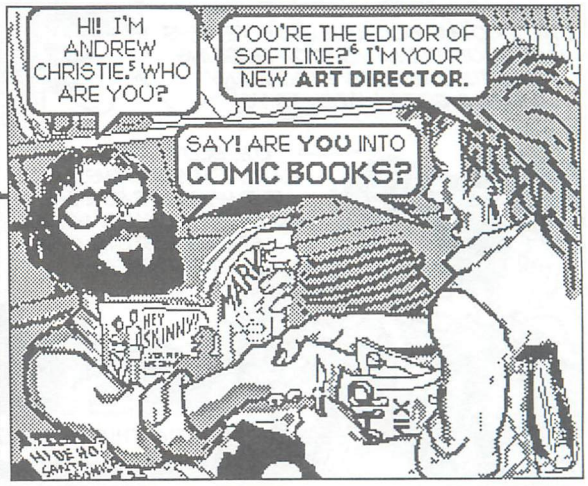
"HOW WE ALL MET"

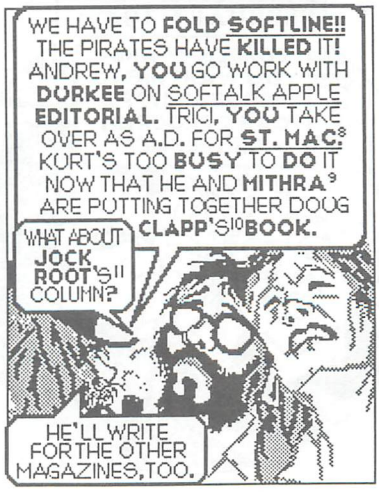
THE STORY YOU ARE ABOUT TO WITNESS IS **TRUE. NO NAMES** HAVE BEEN CHANGED BECAUSE THERE ARE **NO INNOCENT.**

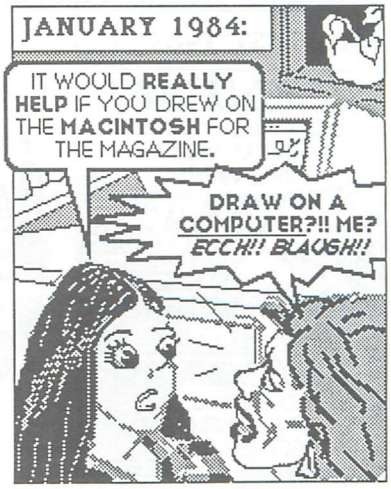
BY

TRICI VENOLA

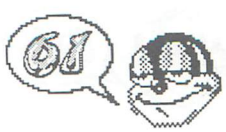


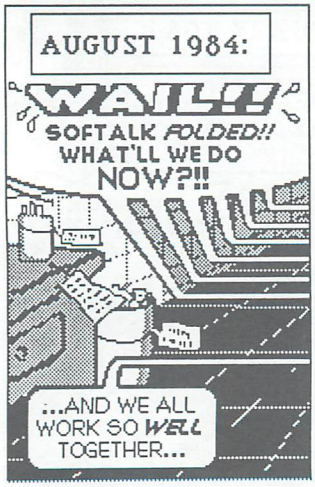


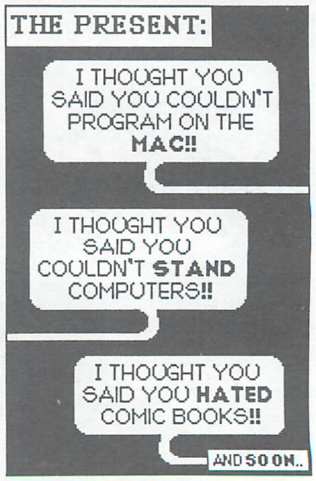




[1] **SOFTALK PUBLICATIONS**, NORTH HOLLYWOOD, CA: THE FIRST OUTFIT DEDICATED TO THE PRICIPLE OF WRITING COMPUTER MAGAZINES IN LAY ENGLISH, WITH LOTS OF PICTURES. [2] **DAVID DURKEE:** HOT YOUNG TECHNICAL WRITER IMPORTED FROM VERMONT. [3] **KURT WAHLNER:** HEAD OF SOFTALK ART DEPARTMENT, FAMED FOR HIS GREAT TALENT AND NASTY TEMPER. [4] **TRICI VENOLA:** FREELANCE ILLUSTRATOR HIRED AFTER POUNDING ON SOFTALK'S DOOR FOR TWO YEARS. [5] **SOFTLINE:** GAMES MAGAZINE BELOVED BY PIRATES, ESCHEWED BY ADVERTISERS. [6] **ANDREW CHRISTIE:** EDITOR OF SOFTLINE, COMIC MAVIN. [7] **HIDE HO COMICS & FANTASY**, IN SANTA MONICA, CA: PROBABLY THE BEST COMIC BOOK STORE IN THE WHOLE WORLD. [8] **ST. MAC:** THE FIRST MACINTOSH MAGAZINE. [9] **PAUL MITHRA:** ENORMOUSLY POPULAR DIRECTOR OF SOFTALK BOOK DIVISION. [10] **DOUG CLAPP:** AUTHOR OF MACINTOSH COMPLETE, IN FROM MINNEAPOLIS TO OVERSEE PUBLICATION. [11] **JOCK ROOT:** SOFTALK CONTRIBUTING WRITER AND RESIDENT WIZARD.







12 **CLINT HICKS:** POSTCOLLEGIATE COMPUTER SHARPIE UP FROM TEXAS.
CAST OF CHARACTERS: THE COMIC STRIP FACTORY:
2 **DAVID DURKEE:** PROGRAMMER, CO-PUBLISHER. 3 **KURT WAHLNER:** BACKGROUND DESIGN. 4 **TRICI VENOLA:** CHARACTER DESIGN.
6 **ANDREW CHRISTIE:** AUTHOR, MANUAL. 9 **PAUL MITHRA:** LASERPRINT EXPERTISE. 10 **DOUG CLAPP:** CO-PUBLISHER.
11 **JOCK ROOT:** INSPIRATION FOR "THE ROOT WIZ." 12 **CLINT HICKS:** TECHNICAL WRITER, MANUAL.
...AND WHERE WOULD WE ALL BE WITHOUT: **MIKE HALVORSON:** CO-PUBLISHER.

Glossary

Background: A MacPaint file loaded into a comic strip file. It may be interpreted as a Panorama (a 24" wide by 3 1/3" tall strip) a Wide Screen (16" by 5") or a Portrait (8" by 10"). Panels that are not larger than the background type chosen may have portions of the background picture copied into them.

Balloon: A shape containing text for either narrative or dialog. Also a text object.

Cancel: A button on the icon bar (with **OK**) used to exit special editing modes without accepting any changes to the thing being edited.

Character: An actor in a comic strip, built up of parts.

Comic: A graphic document built up of panels, backgrounds, characters, and balloons. Occasionally humorous.

Group: An object in a comic that is a collections of parts, text objects, silhouettes, and other groups. It may be moved around as a single object, or ungrouped to get at the individual objects that make it up.

Icon Bar: The strip under the menu bar containing fourteen icons, duplicating the features of the most frequently used commands in the program's menus, and two buttons used in special editing modes.

Object: Any thing that can be moved around in a comic strip. There are four different kinds: parts, text objects, silhouettes, and groups, each with special characteristics and capabilities.

OK: A button on the icon bar (with **Cancel**) used to exit special editing modes and incorporate changes to the thing being edited.

Panel: A structural element in a comic strip. A shape used to contain background and characters.

Part: A bitmapped object. May be a head, body, arm, hand, foot, leg, or miscellaneous segment or personal prop of a comic character.

Silhouette: Just what it sounds like; can also be used behind parts as shadows. Created from other objects, they are exclusive to Comic Strip Factory and can't be loaded or pasted in from MacPaint.

Text Object: Text in the form of dialog, thought balloons, and narrative boxes, which can be varied by font, style, and size in the balloon editor. A text object can have one or more pointers added to it to indicate the character speaking.

Appendices

Appendix A
Recommended Reading

The following list is a sampling of work currently available by some of the best comic practitioners of the last forty years. They can show you how it's done. (They've showed other comic creators for years.) All titles are available at comic specialty stores or directly from the publishers.

Periodicals

Weirdo, P. Bagge and R. Crumb, eds. Last Gasp Eco-Funnies, P.O. Box 212, Berekeley, CA 94701. Single copy price $2.50.

Steve Canyon Magazine, by Milton Caniff. Kitchen Sink Press, 2 Swamp Road, Princeton WI 54968. Single copy price $3.50.

The Fabulous Furry Freak Brothers, by Gilbert Shelton. Rip Off Press, P.O. Box 14158, San Francisco, CA 94114. Single copy price $1.50.

Kurtzman Komix, by Harvey Kurtzman. Kitchen Sink Press, 2 Swamp Road, Princeton, WI 54968. $1.50.

Love and Rockets, by Los Bros Hernandez. Fantagraphics Books, 4359 Cornell Road, Agoura, CA 91301. Single copy price $2.25.

Books

"The Carl Barks Library of Walt Disney's Donald Duck." Another Rainbow Publishing, Inc., Box 2206, Scottsdale, AZ 85252. Ten boxed sets, sometimes available in single volumes.

"Frontline Combat." Russ Cochran, Publisher, P.O. Box 469, West Plains, MO 65775. 3-volume boxed set, $70.

"The Smithsonian Collection of Newspaper Comics." Blackbeard and Williams, eds. Smithsonian Institution Press, Washington, DC 20560. $25.

Appendix B
Getting Published

Before submitting your work to any syndicate or publisher, write the Submissions Editor to request a copy of their submission guidelines. Enclose a long (business size), stamped, self-addressed envelope.

Major Comic Strip Syndicates

United Feature Syndicate
200 Park Ave.
New York, NY 10166

King Features Syndicate
235 East 45th St.
New York, NY 10017

News America Syndicate
1703 Kaiser Avenue
P.O. Box 19620
Irvine, CA 92714

Universal Press Syndicate
4400 Johnson Drive
Fairway, KS 66205

McNaught Syndicate
537 Steamboat Road
Greenwihch, CT 06830

Tribune Media Services
720 North Orange Avenue
Orlando, FL 32801

Major Comic Book Publishers

Marvel Comics Group
387 Park Avenue South
New York, NY 10016

DC Comics Inc.
666 Fifth Avenue
New York, NY 10103

First Comics
435 North LaSalle
Chicago, IL 60610

Eclipse Comics
P.O. Box 199
Guerneville, CA 95446

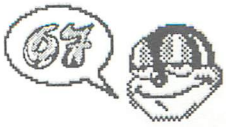
Comico
1547 DeKalb St.
Norristown, PA 19401

Eagle Comics
58 St. Giles Street
London, WC2H 8LH ENGLAND

Fantagraphics Books
4359 Cornell Rd.
Agoura, CA 91301

Continuity Publishing, Inc.
62 West 45th Street
New York, NY 10036

Kitchen Sink Press, Inc.
No. 2 Swamp Road
Princeton, NJ 54968



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